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VOL. THREE
NO. 9

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

CONTENTS

Girl On the Cover
PADMADEVI

❀

Producers or Blackmailers? —*Editorial*

Bombay Calling —*By Judas*

Editor's Mail

Goldwyn Regards "Hurricane"

Studio Close-Ups

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Your Prospects for February

Howlers of the Month

❀

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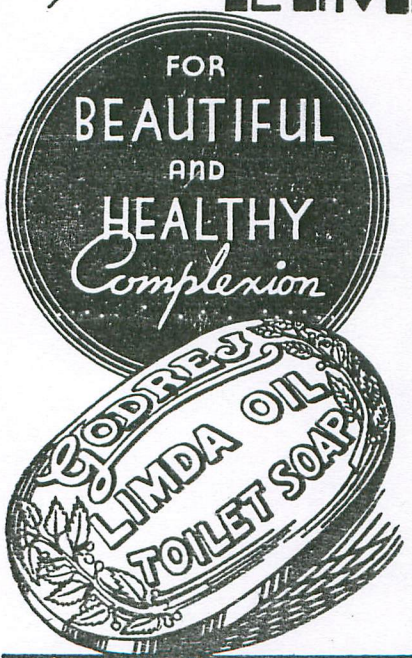

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Editor : BABURAO PATEL

Vol. 3 JANUARY 1938 No 9

PRODUCERS OR BLACKMAILERS?

HAVE you ever heard of synthetic black mail? Well, you ought to know it by now if you have been following the fortunes of the Indian film industry.

Synthetic blackmail is not the real product, but it has in it enough semblance of the real stuff to distinguish it from honest business. It is synthetic because it is practised by amateurs.

It is a pity that some of our producers have taken up this new vocation of practising synthetic blackmail especially where our film journals are concerned.

The recently formed Indian Motion Picture Producers' Association seems to have provided some of the producers with an excuse for putting the screw upon the several film journals when these journals dare to express any candid opinion about men and things in the industry.

Not that the Association is in any way directly responsible for this new racket. In fact, the Association would condemn any such practice if it was brought to the notice of the Executive Committee.

But the semblance of unity which the formation of the Association has provided to all does supply an incentive to some unscrupulous producers who threaten and blackmail the journals of the film industry.

Luckily for the industry this nefarious practice only exists in Bombay. It has not touched other film centres like Poona, Kolhapur, Calcutta or Madras as yet. But it might spread there some day if an appreciable success is achieved in Bombay.

And even in Bombay only some producers take to this pernicious practice as easily as a duck takes to water. The others, fortunately for every one concerned in the industry, still believe in pursuing honestly their vocation of producing pictures.

Let us divulge to you the *modus operandi* of these new racketeers of the industry.

The producers who practise this new racket are those who constantly live in glass houses.

For a time they flirt with the film journals and insist on buying big advertising space to boom and boost their own pictures and stars. Everything goes on well as long as the journals either unduly praise these producers or they drop criticising the actions and productions of these tin-gods.

But journals and journalists owe a duty to their readers. And some day inspite of all this patronage they have to tell the world the candid truth about men, things and pictures.

The day this is done, these scheming ambitious producers are upset and throwing discretion to the winds they threaten retaliation which would make barbarians of old blush with shame.

The advertisements to the journals are stopped; not only of their own but of others who are drawn into the racket in sympathy.

The journals have either to yield to this pressure or die a glorious death being starved of advertising revenue.

Is this the right attitude for any honest businessman who puts his products before the public for approval or criticism?

And yet, from day to day, this is being done by some 'licensed' producers in Bombay with impunity to suggest that there is no honesty left at all in the business of film production.

The question suggests itself: "Is blackmailing the main business of our producers or are they there to turn out good pictures from month to month?"

Film journals are as essential to the film industry as good pictures are needed. Film journalism is certainly a more honest business than film production, from what we see going on in some Bombay studios.

Trying to throttle an honest business is nothing short of vandalism, apart from the fact that such procedure invites a question about the moral fabric of the men who indulge in it.

Those producers who practise this racket of synthetic blackmail must be condemned as moral lepers of the industry.

In insisting on an unholy retaliation, they not only expose themselves and condemn their entire traditions but they also compromise their other colleagues in business by casting on their honest business an aspersion of doubt.

How long is this state of affairs to go on? Only as long as film journals and journalists choose to submit to such producers, will the position be suffered. But the day, our journalists decide to hit back, irrespective of the consequences to themselves, it will be a bad day to those cowardly producers who have made convenience out of their business to blackmail honest journalsim.

Very recently an instance illustrating this racket has been brought to our notice, the victim being a film magazine of considerable circulation.

For months the able journalist editing the paper had showered praises on a Bombay producer, very often without any rhyme or reason. As long as this was being done, there was absolute fraternity between the producer and the

journalist, but one day in his 'weaker' moment the man wrote a candid review of a picture released by the producer.

In a day all the good which the paper had done for months was forgotten and the editor was labelled as an ungrateful dog.

The man had lost his producer friend. Not content with withdrawing his own support, the producer went to the length of inducing his other friends to do likewise.

In a short time the result was that the magazine which was once an asset threatened to become a liability.

Subsequent investigation pointed out the fact that all this retaliation by the producer was incited by the female 'star', working in the said picture, which was reviewed and in which the said star had given a rotten performance.

In submitting slavishly to the wiles of a woman of questionable morals, not only had the producer pledged his own individuality but he had committed an offence against an accepted morality of business.

Is this the way some of our producers should behave?

The foreign producers consider criticism invaluable. Not only do they invite it, but they pay for it heavily if the critic is known to be a man of authority and distinction. Criticism is the only guidance for improvement. It is the gateway that admits one into new fields of ambition and activities.

The man who cannot stand criticism is a half-made product. There is something wrong with him.

If some of our producers fight shy of honest criticism and try to suppress it, they will do more harm to themselves than to the critics.

Criticism is the only mirror of modern life and to cloud it with such methods, is to deny oneself the pleasure of seeing life in its true colours.

We only hope that these erring producers would show better sense in future.

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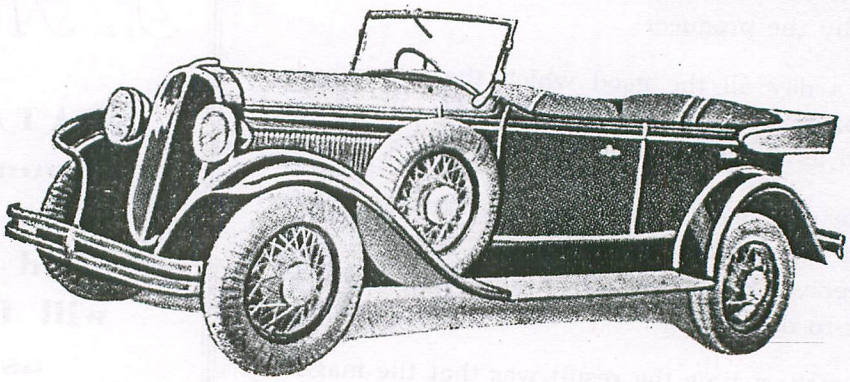

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WHERE ANGELS FEAR TO TREAD?

Our exhibitors are in a large way responsible for the slow progress of our film industry. They have never looked at this business of exhibition scientifically. That it is a business that demands modern up-to-date methods of management is an undisputed fact if we only survey the development of this particular business in England and America where all problems of showmanship are treated in a precisely scientific way.

In India showmanship has become merely an adventure, the way we find the exhibition business in the hands of local grocers and contractors. We have very few specialized men as exhibitors who have taken the pains to study the pros and cons of the trade.

The result is that our exhibition business is just a big house of cards, always ready to go under, at the smallest trade reverse.

CHOKING OFF QUALITY.

The exhibitors are also responsible for the numerical poverty of quality pictures in our industry. They have never asked for real quality pictures and so far most of them have been only satisfied by providing a low entertainment fare to the lower classes.

The result is that better classes of people always give the average Indian picture a wide berth with the natural consequence that the box-office takings drop considerably at every upcountry station.

The exhibition business is steadily losing its ground and stability. The opening of several new theatres in virgin fields, while it proves the increasing popularity of Indian pictures, does not suggest that the exhibition business is being consolidated. Far from it, as almost all these new theatres are also unfortunately in the hands of grocers and contractors whose knowledge of showmanship is not worth knowing.

AN IDEAL SHOWMAN!

This pitiable state of affairs gives the producer or the distributor a chance to sell his assorted goods at a premium, as our present day exhibitor is not an expert purchaser of quality goods.

Showmanship has several schools. The wise, trained showman is always proud of catering for quality entertainment and as he has built a following of choice patrons, he would not risk taking up a nonsensical stunt picture and invite a question on his own commonsense from his patrons.

An ideal instance to suit this description is Mr. Keki M. Mody of Western India Theatres whose showmanship is a synonym for efficiency.

Unfortunately for the Indian film industry, every department of activity from the conception of a story to the release of a picture, is generally in wrong hands of men who should not be there.

And the business of exhibition is not an exception to this unfortunate rule.

Had the exhibitor known something about his business, he would never be foolish enough to take sides in a throat cutting competition and sell himself away in giving prohibitive minimum guarantees.

The exhibitor as the window man of the film industry must live and he can only exist when producers and distributors decide to help him to do so.

SOME "DO'S" AND "DONT'S"

As I have said before the business of exhibition needs a scientific study, it follows that this profession has its own "do's and dont's". Here are some:

DO'S: 1. There are plenty of books on the market, apart from foreign periodicals, which explain to the exhibitor the theory of showmanship, giving pointers in good business management and recording the efforts of different exhibitors in selling their pictures. A careful study of these books will give any exhibitor the basic knowledge which is so essential in making any business a success.

2. An exhibitor owes it to his patrons, especially in the days of the talkies, to have a well equipped theatre. Accoustically perfect, fitted with the latest mechanical equipment for sound and picture, the theatre in addition, must have splendid seating arrangement contributing to comfort. Remember, that entertainment to become successful must be wedded to comfort. The tin sheds and godowns which we find as theatres at several stations are not likely to tone up the box-offices. One thing they definitely do is to keep away the better class of people who have more buying power than the masses.

However small the station, a well equipped, well built and comfortable theatre is bound to prove a successful business enterprise in the long run, if the place has some population that trades in money.

3. The choice of a site should be the centre of a town, somewhere near the market place, as this helps the exhibitor to give a good publicity to every programme. An isolated spot is only good for picnics, but not for theatre programmes; on the other hand, a market place is visited at least once by every resident and it is easier to get him on his usual round than at his place.

4. Having got a good central place in a prosperous town with good population, and having built and equipped a good theatre, don't keep quiet—shout and let the people know what you are about. In small towns the problem of publicity is very simple. The area, being small, can be covered by usual tom-toms or posters or handbills.

5. Now go about booking a really good picture. Take up a subject which will throw some reflection on local life or local incidents. Better show fewer but intelligent programmes than a lot of continuous rot. From the very beginning plant a higher taste in your patrons. Tell them with a personal note that people who see rotten shows belong to the lower classes.

6. Cut down your working costs to the minimum without affecting the efficiency. A theatre must return to you at least 25 per cent nett profits on your investment. If it doesn't, there is something radically wrong with the theatre, its management and yourself. Within five years a theatre investment must pay itself back, if it doesn't stop the business. Try something else.

SOME DONT'S:

1. Don't book a silly stunt picture and spoil the taste of your patrons. Rather close the cine-

JANUARY BRAIN TWISTER

To the 1st correct solution picked up at random from our mail.

PRIZE OF Rs. 10.

King Arthur and his Queen invited five knights and their wives to dinner at the Round Table. At the Dinner no husband sat next his wife, but each was separated from his wife by the same number of places. The Queen sat opposite to Lady Camomile, while Sir Bogus sat three places to the Queen's left. Sir Asphadel was three places to Lady Bogus's right. Lady Eggs was two places from the Queen. Lady Asphodel sat opposite Lady Dachshund.

Draw a plan of the table showing how the twelve diners were seated.

Only one prize will be given.

Address replies to:

The Editor, "filmindia",
104, Apollo St., Fort, Bombay.

ma for some days. Your overheads thus accrued will not be greater than the ultimate loss you will suffer when the paying class of patrons will avoid going to your theatre, just because it is packed with the scum of the local population. Stunt pictures, as we find them in India to-day, are only seen by the lower classes with no intelligence.

2. Don't give a minimum guarantee, for, if you do it once you will have to go on giving it always. Rather, let your competitor have the picture because ultimately your competitor will come to grief. If the town is big enough to maintain two theatres, it will, inspite of the evil of minimum guarantees. If it cannot, it will not, inspite of thousands spent in minimum guarantees. If a picture is good it need not be booked with a minimum guarantee. It will run well on its own merits. The very fact that the producer or the distributor asks for a minimum guarantee points to the picture being weak and needing a push. Don't encourage the distributor by giving him any minimum guarantee.

3. If you are a sole monopolist in a station, don't offer more than 50 per cent of the gross takings. Remember that no distributor or producer can afford to miss a station however small it be. He is as much in business as you are and his stake being greater his responsibilities become liabilities very soon unless pictures are quickly exploited. Don't be a sentimental fool and drop exploiting this aspect.

4. Don't pay for any posters or publicity materials. Being a small station showman, you ought to get it free. Remember that at all big stations like Bombay, Calcutta, Delhi, etc., publicity material is supplied free. The producer is more anxious for publicity than you are. Let him pay for this anxiety. He spends large amounts in newspapers at the time of his first releases and he can afford to give you publicity materials free. He has no right to wring out money from small stations when he wastes thousands in newspapers in the cities.

5. Don't invite or entertain any representatives of any distributor as by doing so you invite a doubt on your own honesty. If you are honest, distributors must accept you as honest. If you are not, get out of this trade or for that matter out of any trade. It is no use dealing with a distributor who doesn't trust you. He is not only insulting you, but questioning your traditions by sending a representative with a film.

6. Don't pay board, lodging and travelling charges to any representative as all these charges are plainly overhead and unnecessary. If the distributor wants to send a representative for his own satisfaction, let him pay for it. Don't pay for his peace of mind. Remember that most of these representatives are no better than office peons and to entertain them is to compromise your own position.

7. Don't indulge in block and blind bookings if you want to be called a wise showman who caters for the taste of his patrons. Book the pictures as they are released in key cities after studying carefully the reports about them.

8. Don't take up an assortment of pictures. Follow a certain school. If you are showing good quality pictures, don't touch stunt type however cheap they may be offered at. Do business with some commonsense.

NOVEMBER BRAIN TWISTER

No correct reply was received from any of our readers.

THE SOLUTION IS

Clearly grandpa pays out, for each chocolate eaten, as many pennies as there are children, less one penny (not paid to the child who eats the chocolate), less three pence (deducted from the total sum which the eater of the chocolate receives).

That is, if there are X children and C chocolates eaten, (X—4)C equals 469.
Now the only factors of 469 are 1, 7, 67, 469
So that X—4 equals 1 or 7, and X (the number of children) is either 5 or 11.
But the former is impossible, for six children are mentioned by name.

Hence 11 children eat 67 chocolates and 67 can only be divided into eleven different members as follows:—

1 2 3 4 5 6
7 8 9 10 12

Eleven children in all ate the chocolates; Coral ate 12.

The solution of the December Brain Twister will appear in the next issue.

9. Don't trust newspaper reviews of pictures as most of them are write-ups supplied by the producers themselves. The reviews published in some film magazines are the only reliable ones but take some care in selecting your magazine. See that the magazine is not doing spoon-feeding under the instructions of the producers. Really good film magazines are few, and it is not difficult to select one for your permanent guidance. Follow only one magazine as thereby you will learn to respect its opinion and use it for building your business. Remember that too many conflicting opinions mislead.

10. Don't forget to mention the name of the magazine and its opinion to the distributor when you write for a picture. This will make the distributor conscious of his responsibility and your business will be made easier, while he will have hardly any argument left to ask for a minimum guarantee if the paper says that it should not be given. Try this once and tell us if it doesn't succeed.

11. Don't forget the importance of your own position as the final contact man in the industry. Remember that without you the producer can't float his picture or recover his investment. If you refuse to co-operate with him the producer has to lose a market and face bankruptcy.

12. Don't be weak and submissive but be firm and self reliant. Don't beg for pictures when you can have them as a privilege. The distributor is not a demi-god. He is also trying to make hay when the sun shines, as you are yourself doing. He will co-operate with you with greater warmth once he realizes that you are a man with your self-respect about.

13. Don't bribe any first or second lieutenants of the distributors. There is no need for you to do that as distributors are even more anxious to exploit their pictures than you are of showing them. Bribing in business is a bad practice. It affects the morals of both, the giver and the receiver. Besides, remember that no picture in India is worth a bribe when nearly three hundred pictures are produced every year, half of which are merely canned in the tins waiting for bookings.

And now after all this sermon, I must leave the exhibitors to think over all that has been written and if some of them have some more problems peculiar to their own town or cinema, they may write to me and I will see what I can do about it, but in the meanwhile every exhibitor has a duty to perform to himself and to the industry and this duty lies in observing the do's and dont's mentioned in these columns.

Some personalities at the "Kisan Kanya" premiere: (In the box) H.E. the Governor of Bombay. In the front row (1) Judge Champaklal Mody, (2) Mr. Baburao Pai, (3) Shreemati Padma Devi (To her left) Mr. Baburao Patel, Editor "filmindia", (4) Miss Clara Mendonza (Times of India), (To her left) Mr. Simon Parreira, Editor "Evening News", (5) Mr. Bharathan of Associated Press.

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: K.S.P. (Cocanada).

I want to know the exact pay of Shanta Apte. Can you supply me her photograph in a natural pose? Did she take part in any film before she entered Prabhat? Is there any relationship between Director Shantaram and Shanta Apte?

Shanta Apte is getting twelve hundred rupees a month. For a private photograph you must write to her directly. Prior to joining Prabhat she worked with Saraswati Cinetone in "Sham Sunder". Yes, Shanta Apte and Shantaram are certainly related to the extent an artiste has relations with her director.

From: N.K.L. (Tadepalligudem):

Can I correspond with Shanta Apte as I am very fond of her and also like her much?

You can go on being fond of her without any correspondence, but if you want to write address your letters, c|o Prabhat Film Company, Poona.

From: Ali Bhai (Vizagapatam).

I want to join as an actor in Sagar Studio as I have very good looks and can sing well. My age is only eighteen.

If you are really what you say, you couldn't have thought of a better studio than Sagar who badly need a new hero just at present. Proprietor Chimanlal Desai is a very enterprising man who believes in giving a chance to new talent, and I suggest to your writing to him directly.

From: B.V.K.M. (Penukonda).

I want to take up Sound Recording as a profession. Is there any Technical Institute in India to train candidates?

Write to the Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.

From: N.G.K. (Poona).

How are the two different versions of a picture produced? How are outdoor scenes synchronised?

The different versions of a picture are shot separately. The only common thing for all the versions is the setting, as sometimes different artistes are employed for different versions which are generally taken one after another. The outdoors which are very often shot 'silent' are projected on the studio screen and simultaneously, music or other sound effects are recorded on the sound film. I hope you know that in the talkies, two different films are used for the picture and for the sound and subsequently both the negatives are printed together on a common positive film.

Who is Padma Devi, and which was her first picture? Can I get her photo?

She is a Bengali artiste who first came to Bombay about seven years back. Her first picture was a silent, the name of which I forget. She is now known as the "Colour Queen" owing to the historic role which she plays in the first colour talkie of India called "Kisan Kanya". You can have as many photos of hers as you like as you will find plenty printed in the newspapers nowadays. But if you want a private photograph, write to her, c|o. the Imperial Film Co., Bombay.

From: Yogidas (Poona).

Who is Jayshree Kamlakar?

She is a charming young girl who is working in "Chandrarao More" and "Nandkumar" and that's enough for you and me both.

Shanta Apte is charming in "Kunku". Don't you think so?

Damn it, I do. But what's the use of my thinking, when I can't go further and help myself. Thinking unnecessarily over a charming girl spoils the mind. So, I have stopped thinking.

What is the meaning of 'gigolo'?

The dictionary explains it as "a professional male dancing partner". Having in mind some of our present day actors, I would add some more words: "Fashion plate and sponger" to indicate further attributes.

From: M.V.N. (Nellore).

Where is Miss Aruna Devi who acted in "Deccan Queen"?

As far as I am informed, she has got married to one Mr. Nanavati, and he is in England at present, of course with her.

From: A.B.R. (Kandukur).

Your reference to the Motion Picture Society of India regarding information on Technical Books resulted in no reply to my letter to the Society. Please advise me in the matter.

Write to Sir Pheroze Sethna Kt., President of this Society and ask him what his subordinates are doing if they are not serving the better interests of the film industry. Address a personal letter and I am sure Sir Pheroze is polite enough to expedite a reply.

Will you please tell me how many society girls have so far joined the Indian film industry and their names?

There are several girls coming from very good society who are working actually in the industry. Prominent among them are the following: Mrs. Durgabai Khote, Devika Rani, Miss Prabha, Padma Devi, Shobhanadevi Samarth, Shanta Apte, and Leela Desai.

I regret I cannot classify them as suggested by you, so the latter portion of your question must go unreplied.

From: K.B.M. (Hyderabad-Sind).

Where is Jamna nowadays? Has she left New Theatres? Which is her next picture?

Jamna is still in the New Theatres, but I can't tell you which is her next picture, still whatever that picture will be it will be directed by Mr. Barua.

From: J.T.M. (Surat).

I am a story writer, but before I submit any stories of mine to our producers, I want them copyrighted for obvious reasons. How shall I proceed?

I advise you to get in touch with the Registrar of Copyrights at Calcutta who will grant you a semblance of protection against the larcenies of some of our producers.

From: M.S.N. (Cocanada).

Why did Chandramohan leave Prabhat and join Huns Pictures?

He had an idea that he could better his prospects. The cat will be out of the bag when "Jwala" is released.

From: P. R. (Kurnool).

You said once that Kumari Vasantee is at twelve, but Sunday Times of 21-11-1937 states "Vasantee is a chip of a girl of "Dharmatma Fame" has grown into a charming young lady. What is the justification of this statement.

Don't believe "Sunday Times". Instead, believe me as I know better about these matters.

From: P.R.R. (Bangalore).

Why do Prabhat take a long time to produce a picture? Why can't they give us quicker pictures like other producers?

The reason is simple. Because Prabhat's know the correct meaning of the word "picture". Besides they have to produce a picture for universal appreciation, and in doing all this they have also to serve art. Their problems do not seem to worry some of the other producers.

From: A.H.T. (Bombay).

I want to know something about Miss Azurie —her age, caste, where she is working—whether I can address her a letter etc.

Miss Azurie, if I mistake not, is an Anglo-Indian girl about twenty-two years old. She is not working in any company at present but is a free lancer. The last time I heard of her she was staying at Colaba, but since then I have lost all track of her. She happens to be a personal friend of mine, but evidently she has forgotten to keep me posted of her movements. Azurie is a famous dancer and the very fact that she is in demand proves her popularity.

From: N.C.P. (Surat).

What is the "Play-back" system? Under what circumstances is a scene shot by this system?

The 'play-back' system is a complicated process. It is invented to give the singers a better chance of putting over their singing performances. It is operated in two stages. In the first stage several silent shots are taken in which the artiste says the words of the song to give the correct lip movement. This procedure is followed through several shots in different locations if necessary. Later on, when the song is to be put in, the artiste is made to sing the same in view of the pictures taken previously. But this is a careful process in which a complete synchronisation of the words with the lips is essential. In India, "play-back" is used with considerable modifications by different producers, with the result that sometimes, the singer and the artiste in the picture are two different persons. The "play-back" is useful to put a song into the mouth of an important artiste when the artiste herself cannot sing the same.

From: S.K.S. (Pabna).

Will you contradict if any one puts a bracket before the names of Barua, Shantaram, Nitin Bose, and Devki Bose to denote the greatest of the directors?

I won't. On the contrary I will go one better and call them the only directors. What I

think about them you can read in the December issue of "filmindia".

Will you agree with me if I call "Devdas" the greatest production of India?

One of the greatest, if you please.

What is the remedy if N. T. pictures contain the Bengali atmosphere and Prabhat the Marathi one?

You can't help this. Both of them have provincial traditions and in a way both of them are incorrigible.

From: Y.K.K.M. (Bombay).

From the view point of chastity is there not some difference between a film actress and any other family girl not engaged in that art?

Looking at this matter theoretically there ought not to be a difference between the two as physically both are women. However the woman who works in a film industry has more chances of meeting men, but at the same time equal chances to know these men as to exactly what they are. Due to this element the sex instinct in a woman working in the film industry is comparatively more dormant than in the other women whom we find in the household. It is a debatable question whether the women of the household would remain as chaste as their sisters in the film industry given the same temptations and opportunities with different men. Leaving the black-sheep out on both sides there is enough compliment of chaste women in the film industry. I personally think that unsurmountable walls of customs, habits, and traditions are in a large way responsible for the chastity of the women in the household which, all of course, doesn't mean, that our women have no innate instinct of chastity.

From: A.G. (Calcutta).

Is there any Association in India which gives prizes to the best actors and actresses for their performances?

There is no official body doing this job in an authoritative way, though private institutions like the Gohar Gold Medal Committee and the Habibullah Committee in Hyderabad give their own medals which are only worth their weight of the gold they give. I doubt whether these medals confer any further distinction on the recipients beyond the possibility of relieving them from the financial embarrassment temporarily.

Who is the best and well known cinema critic in India?

Write to Mr. Chandulal Shah of Ranjit and he will tell you, or read "Sunday Standard" of the 2nd January 1938.

From: M.H.H. (Nagpur).

I want the autograph photo of several favourite stars of mine, but I am very shy to write to them, for fear that they would not reply? I have a very sensitive nature, and I am wounded very soon. Besides I don't want to spoil the sweet impressions I have formed about them.

I have the same nature as you have, and I am also very sensitive and get quickly hurt if a girl refuses me a favour. More so if she happens to be a young girl. But you seem to be going one better as you actually get "wounded". I would advise you not to write to these girls if you are anxious to maintain those "sweet impressions". Remember all that glitters is not gold

From: K.V.R. (Mangalore).

I earnestly wish to see you two people—Mr. D. K. Parker and yourself, for which you may invite me direct to Bombay.

Please let me know who is paying your railway fare. If you are, I have not the least objection to invite you. But if you are not, you had better remain in Mangalore.

From: C.R.R. (Nellore).

Who is Nadia? Why do Wadia Bros. take her up in every picture they produce? Can't they get other good and charming girls?

Nadia is a foreign girl. People suspect her of having come from some circus. As long as Wadia's think that Nadia is beautiful, it does not matter much to us. I personally think that in all the jungle pictures that Wadia has produced, Nadia as a suitable heroine. A more charming girl, as you require, would not fit in with the jungle.

From: K.M.K. (Hyderabad).

Whom do you find reduced nowadays:—Uma, Gohar, Gulab, or Indubala?

I am not an insurance agent to know their exact weights. From the looks of them, I think they are fast competing with one another in growing. You can judge for yourself when they fill up the screen in their next pictures.

From: A.V.S. (Masulipatam).

Is Mr. Chandulal Shah going to star Gohar in his future films?

Of course, what else can he do! Especially after seeing the stuff that Chaturbhuj Doshi brought from Calcutta.

From: D. S. (Indore).

In "Premveer" a Huns picture, Ashalata does not sing at all. What is the idea in misguiding the people?

The songs of Ashalata have been taken by the "play-back" system, which process I have explained earlier in these columns.

From: N.H.Z. (Allahabad).

In which of the two arts—direction and acting—is Mr. Barua more competent?

He is competent in both, but more so in direction.

Do you believe that the Bombay Talkies are acting rather unwisely in producing pictures so quickly?

I don't because they are maintaining a top heavy expense every month, and if they are ever to submit a plus report to their directors, they must put some more speed in their production. The greatest mistake which they are, however, committing is in concentrating on a single artiste.

Why no Indian film producers ever care to make short educational films?

Because most of them are themselves uneducated and they can only produce something which they themselves can understand.

From: B.S.B. (Bangalore).

I wonder why the Directors themselves act in the pictures?

Perhaps to establish new traditions in aping.

From: Bekhabar (Shajahanpur).

Where is Shanta Kumari of "Khune Nahaq" fame?

She is keeping house and cooking meals for Recordist Y. S. Kothare at Poona. A wise girl to keep the home fires burning.

From: J. S. S. (Bareilly).

What languages can the following Directors speak and understand easily:—1. Mr. M. Bhavnani, 2. Mr. Chandulal Shah, 3. Mr. P. C. Barua, 4. C. M. Luhar.

As far as I know these people speak the following languages, but I can't say whether they understand what they speak. 1. English and Sindhi, 2. Gujerathi and English, 3. Bengali and English, 4. Gujerathi and English.

What sort of relation exists between the hero and the heroine after studio hours? Does it depend upon the discretion of the director or upon the will of the heroine?

I can't understand what exactly you mean, as your question is not clear and precise. However, if you mean "good relations" they will always depend upon the will of the heroine —she being a woman who always has the last word.

Why do actresses in general become fatter and ugly, within the first few years of their career?

Because they live on the producers?

How old is Miss Padma these days and excuse me for bad manners to ask how much is she getting?

A woman is as old as she looks, and this girl must be about twenty three years old. By the time you read this she will be a month older. As regards her salary she just gets what she deserves, provided she gets it at all.

From: N.D.G. (Katni).

In most of the Ranjit pictures I find the repetition of plot, dialogues and scenes, which strikes me as rather monotonous. Why do these people not try to improve by trying new stories and new talent for their pictures?

When people suffer from monomania, they become slaves to a certain idea. If you tell them to improve they just won't listen. As they are paying for the game, why should we worry.

From: A.R.M. (Ajmere).

I have all the qualifications of an actor and I want to know how I can join the cinema line as such.

Different men different methods! I shall tell you how some of the present day actors have got into it and you may choose your own way. Method No. 1. This kind almost usually has a good looking sister or a closely related beautiful female to chaperon and sponsor the claims of the candidate. Thus prosecuted, the producer becomes an easy catch. Method No. 2. After finding a tin god from amongst the distributors—mind you, he must have a big voice which can be heard a mile away—all that is to be done is to act as his ward and throw yourself on his tender mercies if necessary by cleaning utensils in his house and giving him a massage at late hours in the night, till this person takes you to a producer and dumps you as a birthday present on him. I know two such actors who have climbed to fame effectively this way. Method No. 3. Knocking about and around the studio for months and throwing disarming smiles all about till you get one in the eye of some director who looks at you suspiciously for months. One of the primary things you will have to do for him is to buy his 'pan' and knock about with his love letters.

Method No. 4. Get into the house of some successful heroine, and if you catch her eye for your looks climb to stardom with the help of her sari.

Method No. 5. Write a straightforward application to the studio proprietor and wait for the reply that never comes.

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Goldwyn Regards "Hurricane" As a Star-Building Picture

Chose Unknown Jon Hall for Hero Role Over Big "Name" Players

Hollywood's well established axiom that the star makes the picture sometimes works in reverse.

Just often enough to be the exception that proves the rule, it's the picture that makes the star.

These exceptions have been popping up ever since the infancy of the picture industry. A few have been fortunate accidents. Far more have been the happy result of shrewd showmanship.

Realizing that their greatest stock in trade is stellar personalities who possess the box-office appeal to lure paying customers to the theatre, producers have deliberately cast unknown players of exceptional promise in pictures which, because of dramatic power, magnitude, timeliness or type of characterization appear to be natural star creators.

It is not necessary to slight any cinematic period in mustering an impressive roll of star-making pictures. Such silent films as "The Four Horsemen," which made a star of the late Rudolph Valentino, and "The Big Parade," which lifted the late John Gilbert into the top flight of box-office attractions, are typical.

To come down to the modern sound era, there's "Flying Down to Rio," which created not one star, but two, in Fred Astaire and Ginger Rogers.

There's also "David Copperfield," from which the youthful Freddie Bartholomew emerged a full-fledged luminary, and "Captain Blood," which draped the stellar mantle about Errol Flynn's broad shoulders.

Some cuties from "Hurricane"

And now there's "The Hurricane," Samuel Goldwyn's film version of the novel by Charles Nordhoff and James Norman Hall, authors of "Mutiny on the Bounty," which is currently on the New Empire Theatre, Bombay and should make a star of John Hall.

Hall, a cinema unknown is being hailed as a "new Goldwyn discovery." In that category he joins an illustrious list of predecessors, who in their time were "new Goldwyn discoveries". As the native hero, "Terangi," he has drawn one of the prize acting assignments of the year, a role that has all the natural markings of a star creator.

Goldwyn who could have had most any big name player he desired for this part, deliberately chose an unknown. He did it for two reasons. First of all, he considered Jon Hall an ideal "Terangi." The boy has a magnificent physique, is handsome and tests proved that he can act. He was born in Tahiti, has lived there much of his life, and is an expert swimmer, diver and surfboarder. He also knows the South Sea Island natives as one who has never lived among them never could.

The producer's second reason was the positive belief, born of his long and successful experience, that in "The Hurricane" he has a star-building picture. The story, published serially in a national magazine and in book form, has been read by millions. It possesses all the elements of romance, drama and glamorous background which spell popular appeal and, topping all these, magnificent spectacle.

Goldwyn figured that by placing an established name player in the "Terangi" role, he would, of course, have a great picture. By giving that part to an unknown he would still have a great picture and a new star. Needless to say, Jon Hall is under long term contract to Goldwyn.

Screen Beauty Feared Typing in Native Roles After "Jungle Princess"

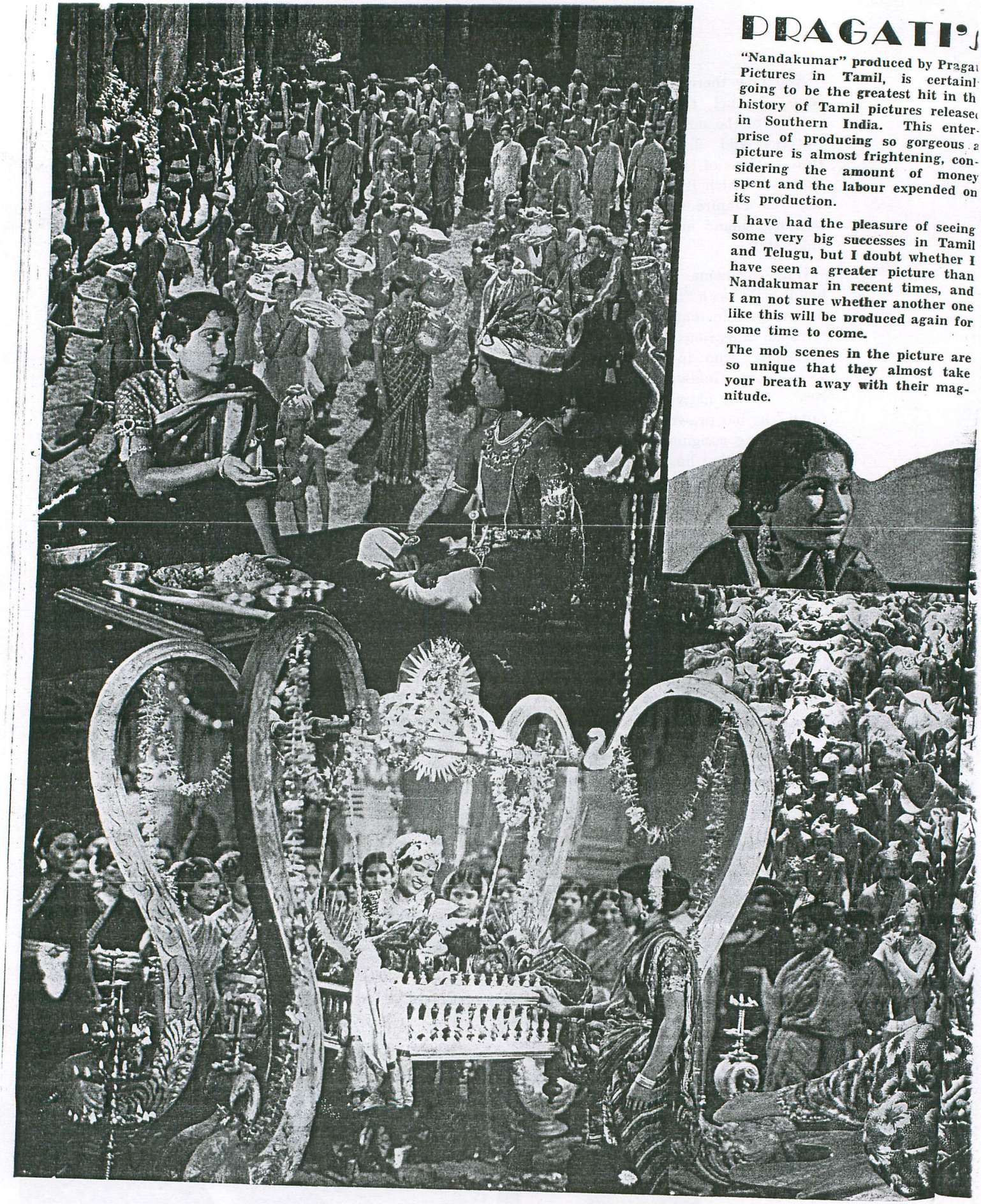
When Dorothy Lamour finished her first picture "The Jungle Princess," she swore she'd never wear another sarong.

"I couldn't even stand the thought of putting on my bathing suit," she said. "I wanted clothes, pretty clothes and lots of them."

Then came the opportunity for her to play opposite Jon Hall as "Marama", and she snatched it, sarong and all.

"I couldn't pass up that chance," she said. "It's the sort of opportunity that comes once in a lifetime. So here I am gone native again—and loving it."

The excitement and terror of the hurricane at its height, with Dorothy Lamour and Jon Hall caught in the teeth of the big wind.



PRAGATI's

"Nandakumar" produced by Pragati Pictures in Tamil, is certainly going to be the greatest hit in the history of Tamil pictures released in Southern India. This enterprise of producing so gorgeous a picture is almost frightening, considering the amount of money spent and the labour expended on its production.

I have had the pleasure of seeing some very big successes in Tamil and Telugu, but I doubt whether I have seen a greater picture than Nandakumar in recent times, and I am not sure whether another one like this will be produced again for some time to come.

The mob scenes in the picture are so unique that they almost take your breath away with their magnitude.

T. S. NANDAKUMAR

T. P. Rajalakshmi, as "Yeshoda", excels herself in giving sweet and melodious music which haunts a man for days on end and the little fellow Master Mahalingam as "Krishna", is simply ideal with his music and frolics which creep into your heart and stay there with an affection, leaving behind an ache which is at once soothing and permanent.

The directors of Pragati Pictures are to be congratulated on their enterprise in giving to the Tamil world a picture the like of which it has not seen before and in establishing a standard of production which will not be easily reached by other producers in South India.

Baburao Patel,
Editor.

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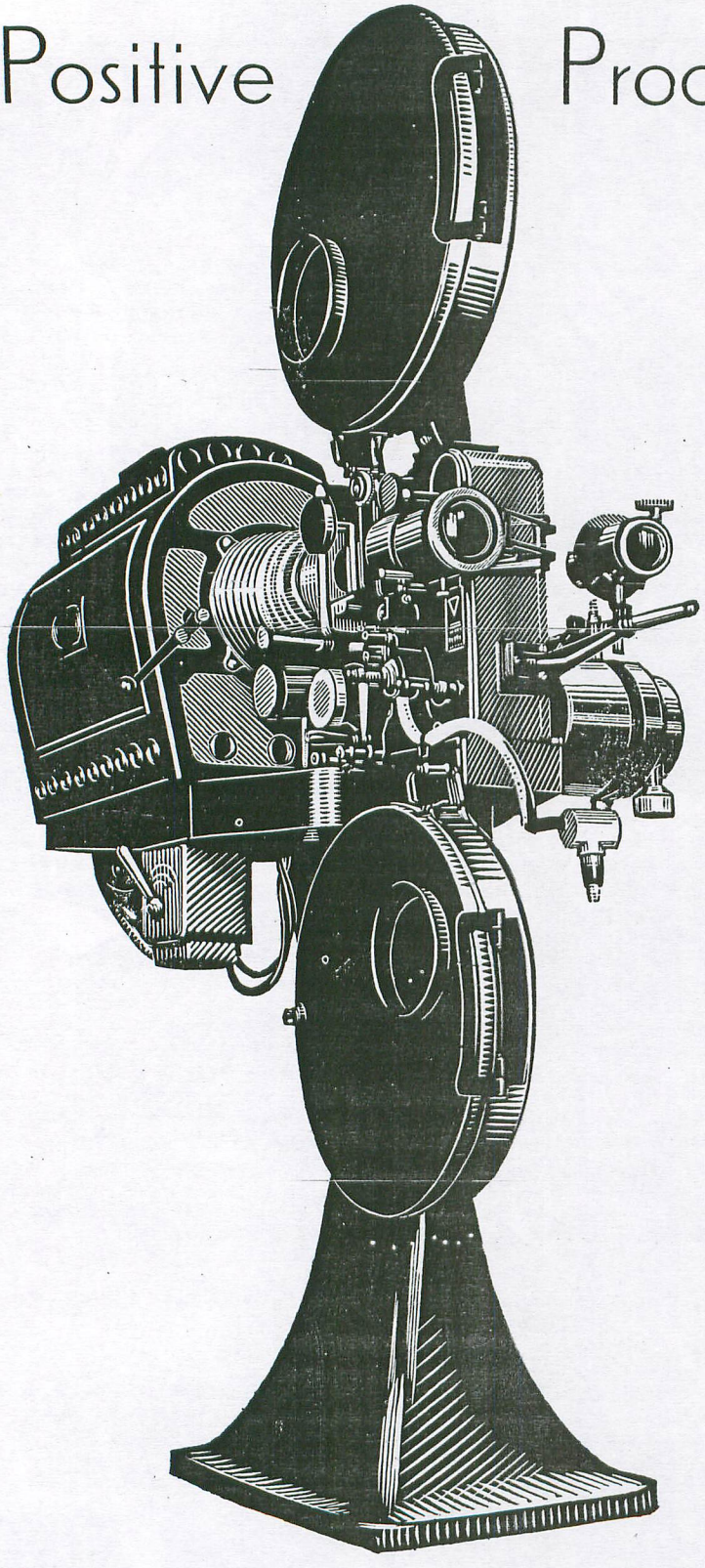

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SHANTA APTE

What a study in youth and loveliness! Wait till she comes again in "Gopal Krishna" — a Prabhat Picture.

Exclusive for "filmindia"

Kay Francis Violates Hollywood's Rules and Gets Away with it

By : Arthur Zellner.

Kay Francis is a rugged individualist.

Maybe not so rugged, but certainly an individualist.

She doesn't give a hang what anybody thinks about anything and there's your thumbnail sketch of one of the few interesting glamour girls.

But the lovely Kay is too many-sided to be dismissed with a generalization.

The best-dressed girl on the screen, she goes about between pictures in almost slovenly slacks. She gives a director a tongue-lashing and then jumps into her car and rides 40 miles to call on a minor employee she has heard was in need. She dislikes people who are over-confident, yet she, herself, is definitely self-assured.

She is the very rare combination of fast thinker and slow talker. Usually it's the other way 'round'. Her mind is always active. She is never mentally relaxed, although physically she appears to be entirely so. She sits quietly knitting between scenes and then says something that obviously has required complicated though processes.

One day she was sewing while the director was making scenes with other members of the cast. Apparently, she was absorbed in her work and completely relaxed. When the scenes were over, she called the director. Then logically and in detail, she analyzed the entire story of the film, explaining where certain characters were inconsistent and certain scenes wrong. Her analysis was so coldly accurate that the Director had to agree. Part of the script was rewritten forthwith.

The rule of Hollywood abides little violation. Kay is an exception. To understand her, one must, of course, understand the rule. Hollywood does things to people. It changes their outlook, their habits of life, their social consciousness and their modes of thought.

The picture colony itself is small enough for everybody in it to know. more or less, what his neighbour is doing. The same openings, the same cafes, the same general round attract them. They attend each other's parties and adopt each other's fads.

KAY FRANCIS
A Warner Star

Business and social preferment are for those who "run with the pack". Going Hollywood has come to mean making one's self over to conform to what Hollywood expects of its habitues.

There have been independent spirits who have appeared to resist the making-over process. Some resisted for a while and then gradually surrendered to expediency. Others refused to compromise and eventually disappeared from contention.

Many of the latter returned to the East disappointed perhaps to write bitter memoirs of their life in pictures.

Kay Francis, probably, is the only person to reach success in Hollywood and hold it without surrendering a whit of her independence.

She goes with people she likes, and ignores those she dislikes. She attends parties of her own choosing. She repays her own social obligations with one big party a year, usually so novel and interesting that it is an event.

The same friends she made when she first came to Hollywood are her friends now. She adds to the list slowly, because she has practically no casual friends—only close ones. She plays no politics. Makes no gestures to win approval.

While working on a picture, she goes out only on Saturday nights. That occasions arise when it might be good business to make exceptions to this never change it.

She reverses the general rule of being sweet to the important ones and harsh with the unimportant. She is much less considerate of her director than of her wardrobe woman, who idolizes her.

When she finished "First Lady", which is her most recent production for Warner Bros. everybody from the prop man to the assistant director chipped in for an expensive gift. She gave a party for the crew and kissed the frightened underling who made the presentation.

That's the kind of a girl Kay Francis is.

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Triumph of 'KISAN KANYA' The F

Gala Premiere under the distinguished patronage and in the presen

HUGE CROWDS STORM T

★

Imperial's 1st colour picture and incidentally the first ever produced in India, "Kisan Kanya" had the most enthusiastic reception imaginable on Saturday the 8th when it opened under the distinguished patronage and in the presence of His Excellency the Governor of Bombay and Lady Lumley.

For hours in advance the streets were crowded and the theatre was packed to capacity and from the sea of human heads to be seen everywhere it looked as if all roads led to the Majestic Cinema.

On Sunday a terrible traffic jam was experienced by the Police authorities, as continuously for hours trams and cars were delayed as the crowds refused to move.

Tickets were not available for a large number of people owing to the limited capacity of the theatre and thousands had to go back disappointed throughout all the four shows of the day.

It was a rare sight for film enthusiasts to see such huge crowds being drawn to the theatre on the opening days of the first colour talkie.

"Kisan Kanya" is produced by the Imperial Film Company with the Hollywood process called Cinecolour. It is the first full length picture in the world produced with this process, and the Imperial people have exclusive rights of production by this process in India and Far East.

Talking of colour, from what people saw of it, it is a confirmed success and is likely to revolutionise the future of the film industry. With the innate love of colour that we find in Indians, the colour introduced by the Cinecolour process, which is true to life in almost all respects, is bound to affect the success which the black and white pictures have enjoyed hitherto.

"Kisan Kanya" is a story of our villages. It portrays vividly the evil practised by our ; and Sowcars wh large way respor the present day our agriculturists a typical village the producers h the story a very i turn by weaving which we so ofte in the papers an the picture an i one from beginni

A typical villa dar is very exa due to his avar the life and lot lagers a hard or and Bansari, are as the village bo village girl and s romantic interes story. In Randhi ver writer, Profes din of Shantinik portrayed the ch a 'goonda' whom ten find in our v portraying this which is unique i tory of Indian

First Colour Picture of India

sence of H.E. The Governor of Bombay & Lady Lumley

M THE BOX-OFFICES.

evil of usury our Zamindars who are in a sponsible for day poverty of rists. Choosing lage in India, rs have given ery interesting ving incidents often hear of s and making an interesting ginning to end.

village Zamin- exacting and avarice makes lot of the vil- d one. Ramu , are the ideals e boy and the nd supply the terest of the ndhir, the cle- rofessor Ziaud- tiniketan, has e character of hom we so of- our villages. In this character que in the his- ian films, the writer has given a heart to the villain and the final sequences in the picture more or less glorify the 'goondas' of India.

Bansari was a maid-servant in the house of the Zamindar who oppressed his tenants and robbed whenever opportunity presented. His wife Ramdai, superbly acted by Zilloo resents this being religiously inclined. In the midst of several disturbing situations made interesting by suspense and pathos, the romance of Bansari and Ramu proceeds to one grand climax till Ramu is arrested on a false charge of murdering the Zamindar. Ramdai, the Zamindar's wife, knowing who had done the murder and realising that the innocent life of Ramu would be taken goes to Randhir, the villain, and pleads before him in the name of Bansari, the girl who is loved not only by Ramu but also by Randhir.

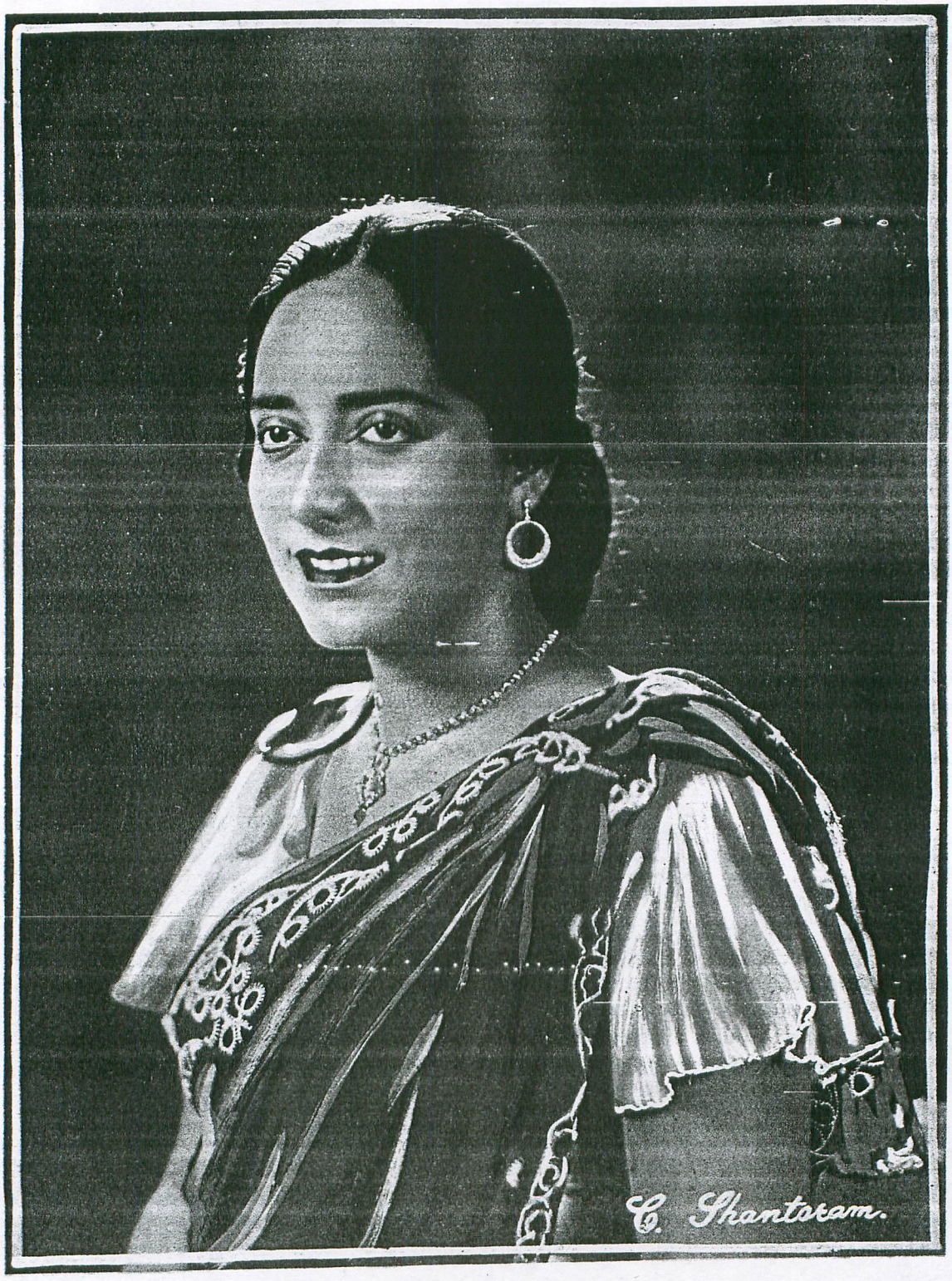
The final climax is reached where Randhir with a bravado characteristic of him, confesses his guilt and Ramu is released. Subsequent scenes urge the necessity of village uplift and point out forcibly the duty of moneyed people towards the poor villagers of India.

Bansari, the ideal Kisan girl of India is beautifully portrayed by Padmadevi, that Bengali artiste, who has reached the heights of stardom in several pictures before; while Gulam Mahomed as Randhir gives a superb performance of a villain with a heart.

Capably directed by Mr. Moti B. Gidwani, 'Kisan Kanya" presents an enterprising picture with an elevating theme at once great and clever.

★

BRAVE & TALENTED



RATANBAI

This glamorous woman who captured the fancy of screen fans in "Yahoodi-ki-Larki" will be soon seen in "Prisoner's Wife" & "Dulhan" both Imperial Productions.

Garbo and Charles Boyer Triumph on Screen

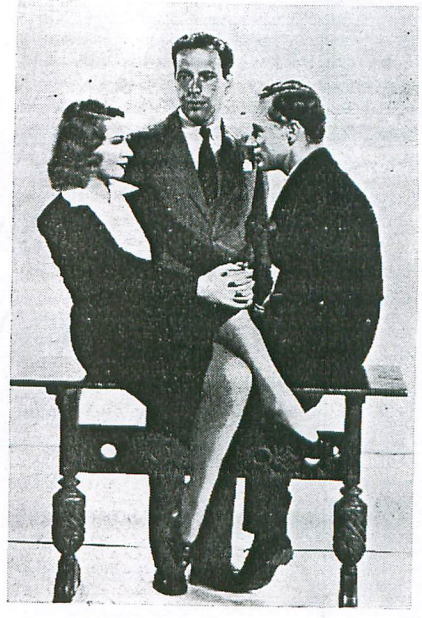
Offer Magnificent Portrayals in "Marie Walewska", Handsomely Mounted Drama of Napoleon and the Polish countess Who Clung to him Through Victory and Defeat

With matchless portrayals by the magnificent Garbo and her new starring partner, Charles Boyer, "Marie Walewska", the stirring story of Napoleon and the one woman he loved, comes to the screen to provide entertainment far away from the ordinary run of motion picture fare.

Here is a drama which presents not only a romance that rivals the greatest in history but reveals with a penetrating intensity and warmth of understanding the figures of the power-mad emperor who handled the fate of nations like pawns on a chessboard and the young Countess who left behind the protection and position of her home to follow the man she loved.

Not even in her triumphant "Camille" has the incomparable Garbo risen to the heights of acting which she reaches in her new role as the Countess of Walewska. Here we have a Garbo who dominates not only her tragic scenes but reveals a full command of comedy and lighter moments. Boyer, likewise, proves that he was the ideal choice for the powerful role of Napoleon. With the aid of the makeup department he bears an uncannily realistic likeness to the historic general and adds to the authenticity of his performance in every gesture and nuance of voice. It is a portrayal that will not be rivalled for some time to come.

The story of "Marie Walewska" traces the effort of Poland to enlist Napoleon's aid in their difficulties with an aggressive Russia. When on a visit to Poland the Corsican becomes infatuated with the young Countess Marie Walewska, Polish statesmen entreat her to use her influence with Napoleon in order to guarantee his help. The patriotic Countess encourages Napoleon's advances but ultimately discovers that what she had considered to be an act of patriotism and devotion to her country is in reality inspired by love of Napoleon himself.



Leslie Howard, Joan Blondell and Humphrey Bogart in Stand-in.

The backgrounds before which the action of "Marie Walewska" moves combine the spectacular and beautiful. Brilliantly conceived settings reproduce such arresting scenes as the ballroom of the Pontiatowski palace in Warsaw, the beautiful Finckenstein Castle in Prussia where Napoleon and Countess Walewska lived for a time, the last headquarters of the doomed general on the island of Elba and the gripping scenes of Napoleon's tragic retreat from Moscow.

No inconsiderable credit for the success of "Marie Walewska" is due to its keen-sighted director, Clarence Brown, who filmed many of the earlier Garbo hits and who once again shows his ability to make a flesh-and-blood living story from an historical romance.

Also deserving of appreciation is the excellent cast of players chosen to support the stars. Out of a group of some thirty-two speaking parts there shine such portrayals of distinction as Reginald Owen's impersonation of Talleyrand, Alan Marshal's Captain D'Ornano and Henry Stephenson's Count Walewska.

GRETA GARBO & CHARLES BOYER in "Marie Walewska" a M.G.M. Picture.

It is Just Celestial Music

When

T. P. RAJALAKSHMI

Sings!

Gifted with a divine voice
She will thrill a million hearts!

in

Nandkumar

(IN TAMIL)

Ably supported by:

MASTER MAHALINGAM

The picture with its unseen spectacle and undreamt of grandeur is really a pageant with enough of song hits that will wake you up and sink their message into your heart.

Produced at:

JAISHREE STUDIOS, POONA.

By

Pragati Pictures Ltd.

BANGALORE.

— TO BE RELEASED SHORTLY —

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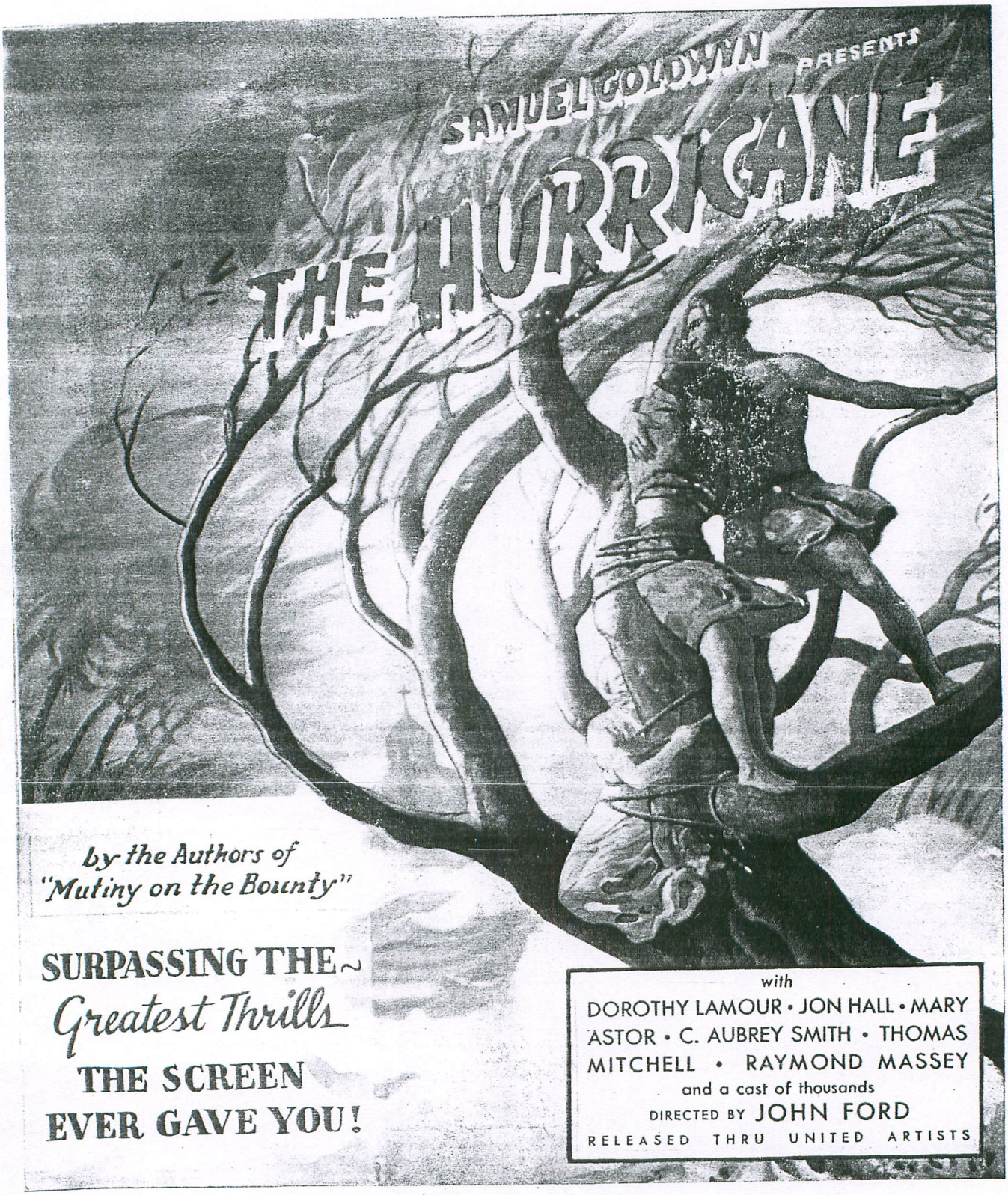
T. P. RAJALAKSHMI

With her divine voice she draws melody from your heart in "Nandkumar" a Tamil Picture produced by Pragati Pictures.

Exclusive for "filmindia"



WATCH FOR THE OPENING

At The EMPIRE THEATRE, Bombay, on 21st January

Shirley Temple is Beloved "HEIDI" in Her Greatest Role

Shirley Temple more glorious than anyone has ever known and a beloved story that has enthralled millions the world over will arrive shortly in Bombay in the never-to-be-forgotten picture "HEIDI", Pchanna Spyri's enchanting tale brought to such laughing, loving life by Twentieth Century-Fox that it touches the deepest corners of the heart.

Everywhere readers in all languages have been charmed by the warmth, tenderness and beauty of the Swiss Alps and all the colourful folk dwelling up just under the stars, into whose lives "HEIDI" brings tenderness and mirth and courage. An embittered mountain-top exile is reclaimed from his fierce hate of the world by the hercine, who brings him a new zest for life, and a young girl is given strength and the will to walk again in the story that has thrilled readers of every country.

"HEIDI", one of the world's famous stories, had to wait for its star before it could be brought to the screen, declares Darryl F. Zanuck, and the reason is evident. Shirley was cast in the title role in response to the thousands of movie fans who besieged the studio with requests that she play the part.

Heading the cast is Jean Hersholt, famous veteran actor who gives his greatest characterization as the grandfather of "Heidi". A taciturn recluse dwelling high in the Alps, the character is the most difficult he has ever had to portray, Hersholt says, because the burden of the delienation is placed on physical mannerisms and attention to details of action and dress.

Shirley Temple & Jean Hersholt

RATAN BAI SCORES ONE MORE TRIUMPH!

Ratan Bai, that versatile artiste of the Imperial Film Company was recently invited by the Government of the Punjab to give a performance of singing at the Variety Theatre in the All India Exhibition of Arts and Industries, which is being held in Lahore. The experiment was rather bold and novel and especially so in case of screen stars, because the audiences attending such exhibitions do not generally like the illusions which they hold of screen stars to be destroyed, by looking upon them in actual life.

But in spite of misgivings, both actual and imaginary, Ratan Bai did receive a great spontaneous welcome and her performance proved to be an unqualified success.

In the words of the Civil & Military Gazette: "The performances of Ratan Bai were a treat. She rendered her songs so beautifully that she produced an atmosphere that remained wanting in the case of Saigal. She had not been for sometime in the forefront of the cinema world, but her appearance in Lahore was really an eye-opener for many. She has really developed talent and it seemed that she had in her histrionic ability which had not so far been fully developed. She is a star of the future, if suitably supported and ably directed."

In addition to all these praises Ratan Bai has managed to bring back with her a handsome and well weighing gold medal as a memento of her visit to Lahore.

Who doubted Ratan Bai's abilities? Certainly not we!

THE UNDISPUTED BEAUTY OF THE SILVER SCREEN—

THE PEERLESS LEELA

WILL BE SEEN IN ONE OF HER FINEST CHARACTERISATION IN

SHALINI CINETONE'S

KANHOPATRA

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STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

Imperial Film Co.:

Heralded by unique publicity never before done in the history of Indian films, Imperial's first cinecolor picture "Kisan Kanya" was released on the 8th under the distinguished patronage and in the presence of His Excellency the Governor of Bombay and Lady Lumley at the Majestic Cinema. All roads seemed to lead to the Majestic Cinema, for furlongs around it looked like a sea of human heads paralysing the traffic and throwing the whole atmosphere into an uproarious disorder. "Kisan Kanya" is a confirmed success and as such it will influence the future of the colour films in India.

At the studios a second colour picture "Mother India", is being shot by Director Gunjal, while Director Sethy is shooting "The Actress" with Padmadevi, the Colour Queen in the stellar role.

Another picture for the Colour Queen is called "Why" which is being produced by Behram Marzban. Director Hafisji, after completing "Prisoner's Wife" is already on a new picture. Altogether the Imperial Studio is a crowded beehive of industry with a number of pictures ready and in the making.

Ranjit Movietone:

Director Ezra Mir is giving finishing touches to his "Bhola Shikar" while Jayant Desai has progressed well with "Prithvi Putra". The new director Mr. Manibhai Vyas has already shot some scenes of his first picture "Bajigar". With all these activities about, Director Chandulai Shah is preparing for his new picture "Barathi Maiya", in which Rajakumari and Gohur are expected to work.

Sagar Movietone:

"Eternal Music" which was released in Bombay during the month did not draw so well as was expected. And now the stage is set for the release of "Vatan" directed by Mr. Mehboob. Another picture which is ready at the studio is "Dynamite", while Director Badami is shooting "Three Hundred Days and After", with Sabita Devi in the lead. Young Mr. Virendra Desai is directing his first social picture called the "Gramophone Singer".

Here's a spectacular shot from "Gopal Krishna" a Prabhat Picture.

Shanta Apte ("Radha") and Master Ramchandra (as "Krishna") in Gopal Krishna a Prabhat Picture.

This studio at present seems to be going through rather bad days as there is an unusual crop of accidents taking place in the studio. Mr. Surendra who met with an accident recently is still in the hospital and is not likely to come out for some time. With rumours and whispers about, the atmosphere of the studio has become rather tense for the nerves for proprietor Chimanbhai who has not been keeping well for some time. It is unfortunate that this good man should get in return so indifferent co-operation from his staff after all the good treatment that he has been giving to them for years.

Bombay Talkies:

"Jeevan Prabhat" which has proved an immense draw is still running at the Minerva Talkies in Bombay. This picture of Bombay Talkies is likely to attract popular attention all over India owing to the heavy element of entertainment in it. At the studios, just at present, things are at a stand still, as the foreign technicians have gone on a well earned leave to the Continent and are likely to return some time in the month of February, when the new 1938 programme of productions will go into shooting. Needless to mention that dear old Devika is also resting.

Wadia Movietone:

"Lutaru Lalna" and "Rangilla Mazdoor" are fast nearing completion. The first picture features the popular Nadia. "Toofani Tarzan" which ran well in Bombay is reported to have been well received all over.

Minerva Movietone:

"Meetha Zahar" (Sweet Poison), is now in the editing room and Mr. Sorab Modi is thinking of producing another social picture featuring Nasseem and Jagirdar and I wonder whether they are going to put any 'poison' in it also.

Saroj Movietone:

Two Directors Mr. Chowdhary and Mr. Saki are busy with two pictures under the personal supervision of proprietor Nanubhai Desai. There is also a whisper in the studio that Zia, that frontier director is likely to start a new picture. 1938 promises to be a hopeful year for old Nanubhai.

Prakash Pictures:

"His Highness" in spite of some heavy publicity was not patronised by the higher classes and looking at the quality of the picture, the producers seem to have gone some steps backward. At the studio a new picture is being shot with the usual staff and with the name of "Stage Express".

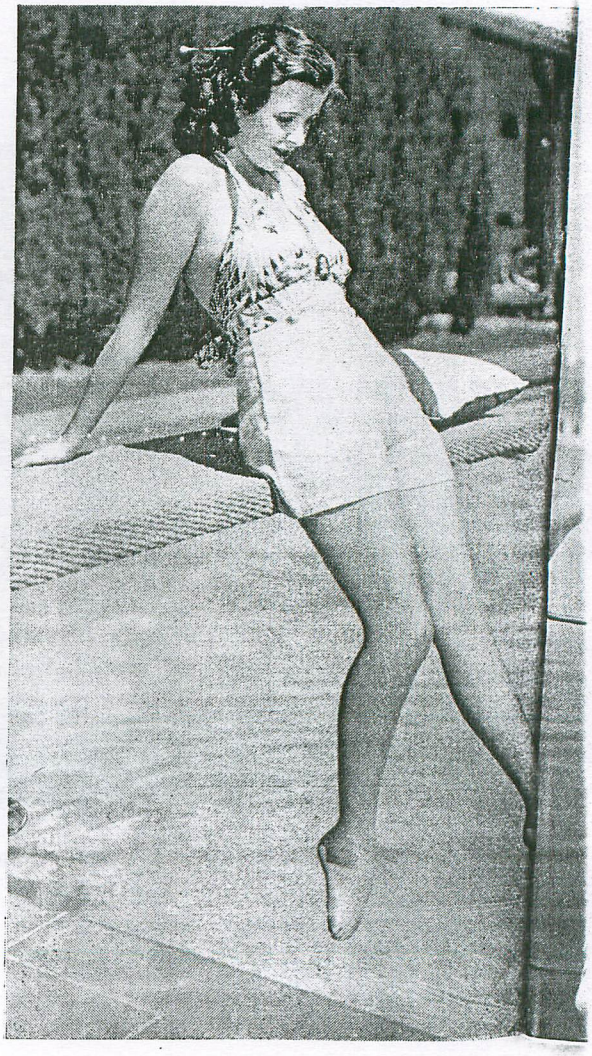
Paramount Pictures:

"Golden Gang", a thriller will be completed by the time this is in print. Director Kanjibhai is shooting "Allauddin" while Director Essa has begun a new picture called "Hooded Terror". In the midst of these productions, proprietor Kikubhai Desai is preparing for "Aflatoon Aurat" probably by going in search of one.

General Films:

"Chandrarao More", their maiden production in Marathi was released at the Royal Opera House on the 8th to a very appreciative house. At the studio Director Atorthy is still with the early scenes of his "Uneducated Fool". Director Kardar who was specially brought from Calcutta to take up some big production in hand is still in the preliminary stage with his picture "Bagban" or "The Gardener". We shall tell you when he starts shooting actually. But in the meanwhile, Bimla Kumari and some other girls are already in Bombay for the picture.

MARY MAGUIRE
A Warner Star.



Vishnu Cinetone:

"Talvarka Dhani", a stunt picture is getting ready for release on the day of Bakri Id. It is intended to release this picture in half a dozen stations in the Punjab.

Bhavnani Productions:

"Amar Prem", the picture which Mr. Bhavnani was shooting at Kashmir has now been completed and will be seen on the screen very soon.

Mr. Bhavnani with his usual enterprise is now thinking of producing "Daughter of Zambo" another jungle picture and for which he intends to go to the jungles of Nepal to secure a realistic atmosphere.

Sangeet Film Co.:

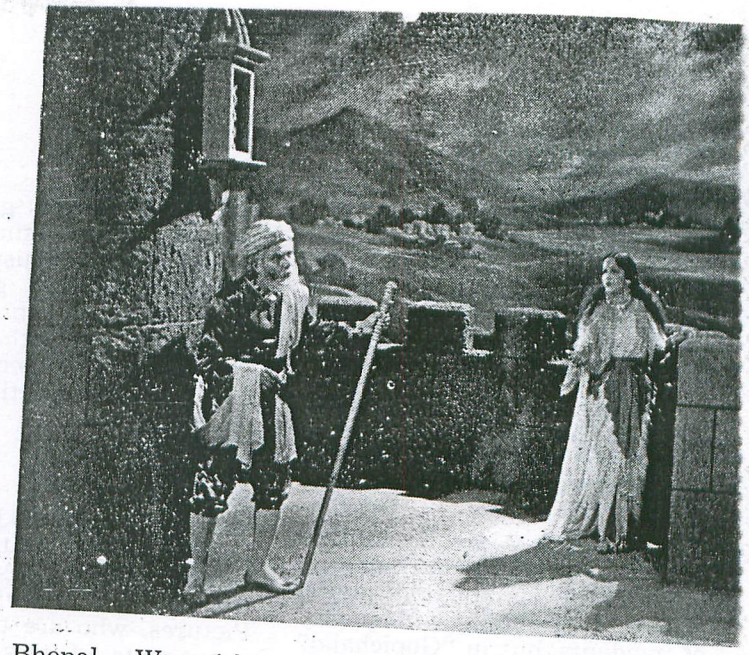
Bai Jaddan Bai that able proprietress of this company is seriously thinking of shifting her activities to Bhopal. We wish her well.

Mohan Sound Studios:

"Chabukwali" a 'quickie' with plenty of action is fast progressing in its shooting from day to day. The programme for the next picture is not yet fixed up.

Nataraj Films:

By the time this is in print, their maiden picture called "Sathi" will have been censored and ready for release. The picture features Durgabai Khote, Mubarak, Nayampally and others and great things are expected by the producers in the way of box-office success.



Here's an interesting situation from, Jwala a Huns Picture.

MARGARET LINDSAY
A Warner Star.

POONA

Prabhat Film Co.:

Writing more about "Tukaram" and its unique success is like painting the lily. The picture has secured such overwhelming popularity amongst all classes of people that it threatens to run for a long time to come in different parts of the city. This superb production of Prabhat can never be forgotten.

In another part of the city Director Shantaram's "The Unexpected" is creating new records from day to day and proving itself to the cine fans a store house of marvellous entertainment, coupled with an elevating moral. It is difficult to tell at this stage for how many weeks exactly this nature will run at the Krishna Talkies, where it is running.

Reports coming from different parts of India about "The Unexpected" are remarkably flattering in as much as the picture is claimed to have given better returns at every station than any other picture before.

At the studios, Directors Damle and Fatehlal are fast completing their mythological picture "Gopalkrishna". They expect to release this picture in Bombay somewhere in the middle of February. From some of the photographs printed in this issue exclusively by us, you will find that "Gopalkrishna" is going to be a rare entertainment to film fans.

Director Shantaram is busy and you would like to know with what he is busy, but we won't tell you this time.

Jaishree Films:

By the time this is in print their maiden picture "Nandkumar" with its traditional grandeur and spectacle will be on the screen to delight a million fans. To realise exactly what that old artiste Keshavrao Dhaiber has done and given for the picture, you must only go and see it. It is very rare that we come across such super productions produced with greater care from all sides. The future programme of Mr. Dhaiber is not yet fixed up, but it is reported that he will take up even a greater subject than "Nandkumar" as his next picture.

Saraswati Cinetone:

Veteran Dada Torney seems to have decided to hit out the box-offices, the way he is going

on securing very attractive batch of artistes. Two sweet girls in Miss Devi and Miss Chanchala, have particularly attracted my attention and I should think them to be worthy recipients of a smile from any beau geste. Settings designed on a scale hitherto unattempted are getting ready to frame the glorious subject called "Gopichand".

In choosing a popular legend with its historical back-ground Dada Torney is not only giving a picture throbbing with plenty of incidents, but in "Gopichand" he is presenting a subject that will provoke philosophical ideas in the audiences. There is hardly any doubt that "Gopichand" is going to be a hit of the season as the megaphone is in the hands of Mr. Bhal G. Pendharkar.

KOLHAPUR.

Huns Pictures:

"Jwala" that sensational story written by Khandekar is now being shot in the last sequences by Director Vinayak. All the trials taken at the studio go to confirm the great performance of Chandramohan, which this superb artiste has given in this picture, with a sincerity that proclaims his histrionic art. Ratnaprabha has given some rare music which will prove very popular with the people. The picture is expected to grace the screen sometime in the month of March.

Shalini Cinetone:

"Kanhopatra" is awaiting release in Bombay. It will come to the screen at the Majestic Cinema after "Kisan Kanya". But in the meanwhile Peerless Pictures, who are the distributing agents of this picture are busy carrying out some advance bookings of this devotional talkie.

CALCUTTA.

New Theatres:

The studio people had a gala day on the 28th December when His Excellency the Viceroy and Vicerine visited their new studio. Sir N. N. Sircar who received their Excellencies on behalf of the concern conducted the distinguished guests through the studio explaining to them the finer intricacies of film production. A small variety programme with a few songs and dances managed for the occasion proved particularly pleasing to their Excellencies.

On the production side "Vidyapati" which has been released in Bombay is drawing huge crowds due to its marvellous quality. In the studios, Director Niten Bose's "The Motherland" is making fast progress with the interior shootings, having completed the outdoors. Director Roy's "Abignan" has already reached half way while Director Barua is busy with a new social script.

Film Corpn. of India:

Director Parry Davies has been very busy since his arrival in India. The scenario of the first social story "Hope" has been completed and the shooting will start straightaway in the month of February immediately on receipt of the machinery from England and America.

Profulla Pictures:

Their next picture is called "Meghmala" an interesting story in Bengali and Hindi taken from the times of Buddhism. The picture will be su-

KOKILA & YUSUF EFFENDI In "Gentleman Daku" a Royal Release.

pervised by Mr. Profulla Gosh, an old friend of this city.

SOUTH INDIA.

Pragati Pictures:

That super picture in Tamil "Nandkumar" will be soon presented to the censors and is expected to be on the screen during the month of February. With T. P. Rajalakshmi and Master Mahalingam in the picture every one expects a great success for the same at all places wherever it goes. For sheer spectacle this superb production beggars description, and the producers must be congratulated for their ambitious enterprise in giving to South India a picture that will not be forgotten for a long time to come.

Mahalakshmi Sound Studios:

They have recently secured the rights of "Balayogini" an attractive story in Telugu.

Vel Pictures:

"Vellala Maharajah" a Tamil picture ran for four weeks at the Broadway Talkies and now it has been shifted to the Saraswati Talkies in Perambur. These people have shifted their studio to Guindy now, and they will soon take up producing "Valli's Wedding", if their present plans and intentions mature.

Olympic Pictures:

A press show given on the 26th November at the Minerva Talkies of "Minor Rajamani" directed by Raja Sandow was responsible for a difference of opinion regarding the merits of the picture. Whatever that be, the picture is expected to go on well as old Raja Ranja Sandow happens to have a bit of a following in the South, and the story of the picture happens to be written by Vaduvur Doraiswamy Iyengar.

National Movietone:

Nearly after an year now, these people have been able to complete their picture "Rajamohan" and it is likely to be released at the Gaiety Talkies by the time this is in print.

Chintamani Pictures:

Director Y. V. Rao who made a name in "Chintamani" has now started a production company of his own and has taken up "Baktha Meera" as his first one.

Motion Picture Producers' Combine:

After giving away "Balayogini" to Mahalakshmi Studios, the studio has been engaged by Orr's Columbia Talkies who are producing "Vishnu Leela" under the supervision and direction of Raja Sandow. Another picture going on in the studio is called "Orphan Girl" by Jupiter Pictures, while United Artistes have "Sevasadan" in hand in Hindi, the directors are thinking of producing one of the old pictures in the near future.

Sound City:

Our friend Mr. A. Narayan who was at one time in Bombay seems to have made his business a profitable one with the help of some friendly Chettiars. If what we hear from reports is true, old Narayan has turned his studio into a factory for production of cheap pictures with small profits.

Standard Pictures:

This company who were shooting their picture in the Imperial Studio in Bombay have now completed it and taking it down to the South and name it "Dharmapuri Rahasyam". The secret will soon be out immediately the picture is on the screen.

Will you keep quiet when you see someone with a stone doing that? Come and see it in "Kanhopatra" a Peerless Release.

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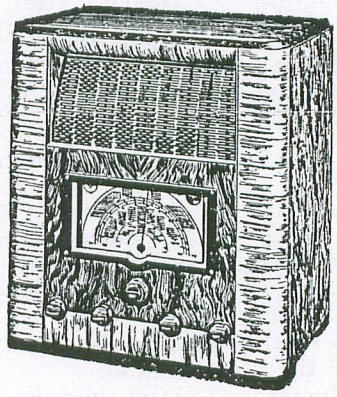

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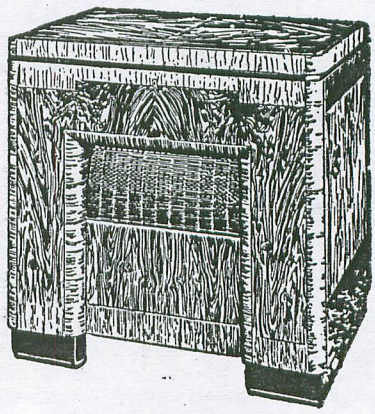

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"His Master's Voice"

ROUND THE TOWN

(The reviews published under this section will, in future, be useful both to the average cinegoer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

VIDYAPATI.

Produced by: **New Theatres Ltd.**

Released at: **Roxy Talkies, Bombay.**

Date of Release: **4th Dec. 1937.**

Bombay Circuit Distributors: **Kapurchand Ltd.**

Cast: **Prithviraj, Pahari Sanyal, K. C. Dey, Kananbala, Chhaya Devi, Leila Desai, Md. Ishaq, etc.**

Screen Play: (By Devaki Bose).

A beautiful scenario is responsible for the harmonious and almost poetic presentation of this story. Devaki Bose as a writer has surpassed himself in giving to us an almost perfect picture this time. It is easily the best he has produced so far.

Language: (Hindi) (By Kedar Sharma):

Beautiful dialogues which fit in with the situations spread all over the picture, lend to it a distinction which very few of our present day pictures possess.

Music: (By R. C. Boral):

Boral has once again done the trick by providing a splendid fare to music lovers. Popular and classic tunes vie with each other for applause. The background music, being subtle and soothing, is uncannily appropriate in certain situations.

Photography: (By Yusuf Mulji):

Enterprising and soothing to the eye.

Recording: (By Loken Bose):

Quite distinct and praiseworthy.

Laboratory: (By Subodh Ganguly):

Almost perfect.

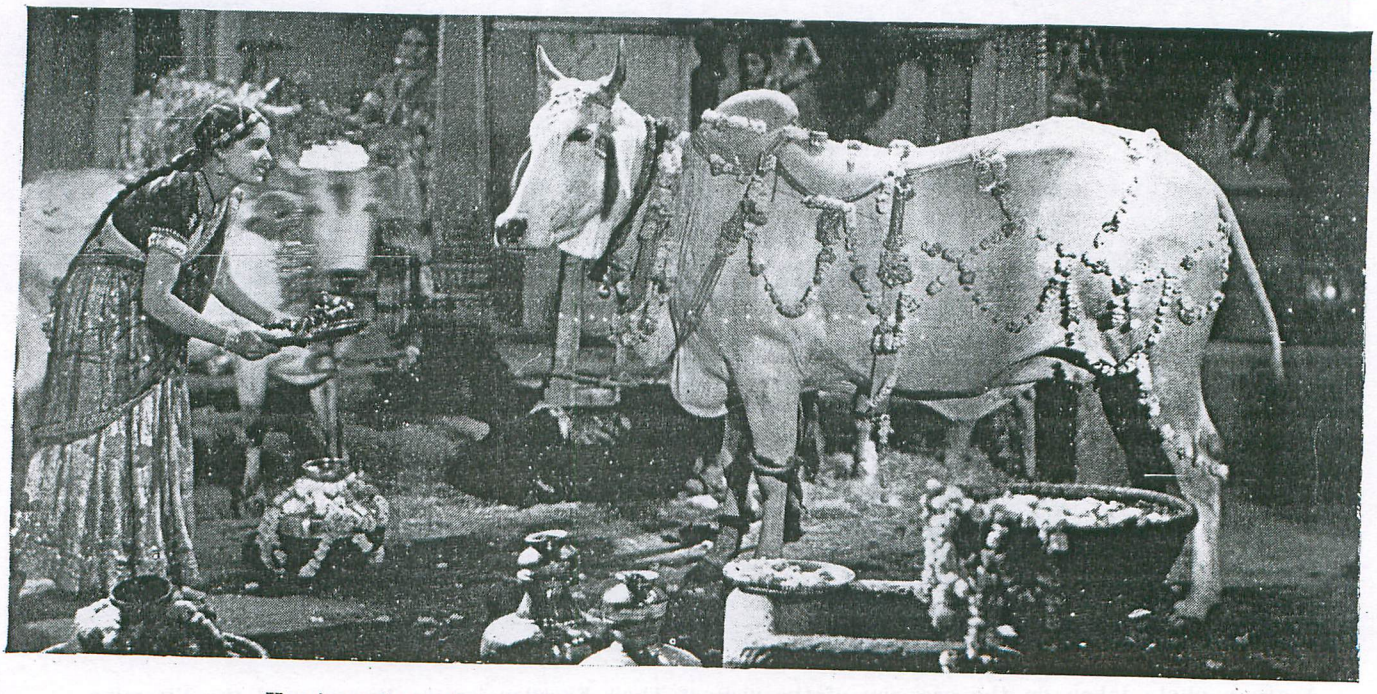
Editing: (By Subodh Mitter):

Good throughout, but admirable in the last reel.

Direction: (By Devaki Bose):

The director himself, must have been perhaps the first man to be disappointed after seeing the full trial of the picture. I am the second one. The soaring ideal, which this great man had set himself, was dissipated to a great extent owing to the limitations of Pahari Sanyal. Not that Pahari Sanyal had not given his honest best, but it is simply not in him to become Devaki Babu's "Vidyapati". Devaki Babu has begun where several directors would like to end. And after "Vidyapati" even I, cynic, critic and what not that I am called, will admit Devaki Bose as truly a great director.

"Vidyapati" is a poem of art written on the canvas of life with a blazing philosophy of eternal love. In bringing "Vidyapati" to the screen Devaki Babu has given to it a new soul.



Here's a beautiful still from "Gopal Krishna" a Prabhat Picture.

The pity, however, is that few, even amongst the intellectuals, can reach the heights of the director, even to get a nodding acquaintance with the throbbing soul of the theme.

Performances: Pahari Sanyal, after my foregoing remarks, is certainly good—though with limitations. His music was neat and clever but his voice lacked the divine melody which is an essential for a role like this. Kanan Bala gave a very popular performance, and at places she has given admirable glimpses of Devaki Babu's genius in direction. Chhaya's performance was clever. A new one who caught the eye was Md. Ishaq with a beautiful diction and suitable action to back.

And now, Prithvi, going from one good performance to another better. This man has changed beyond recognition. He has now become a polished artiste. And there are few to touch him in his performance, which is excellent and admirable.

Nemo, the slap-stickers was not bad. Rampyari's appearance was revolting though her small performance was not bad.

Costumes & Settings: Attractive and suitable.

Special Effects: Some of the shots of "Vasant Utsav" provide a variety of technique.

General Remarks: Just see this picture if you call yourself a film fan of some status.

Publicity: The publicity that ushered this picture was rather clever and was in a large way responsible in attracting the intelligentsia of the city.

Box Office Value: Success for a picture like this will entirely depend on the class of audience a theatre is used to receive. For intellectuals it is a treat.

But in any case the picture should be booked, even by giving the distributors a minimum guarantee. If you lose in the bargain, but I doubt if you will, consider the deficit as your contribution towards producing such a great picture.

It is a picture to be proud of for every one connected with the industry.

Reviewed by Mr. Baburao Patel.

"HIS HIGHNESS"

Producers: **Prakash Pictures.**

Released at: **Super Talkies.**

Date of Release: **4th Dec. 1937.**

Bombay Circuit Distributors: **Evergreen Pictures, Bombay.**

Star Value: **Dogs 'Tommy' and 'Tiger' and Horse 'Bahadur'.**

Other Cast: **Jayant, Sardar Akhtar, Gulab, Shirin, Umakant, Lalloobhai, Ismail, etc.**

Screen Play: By Batuk Bhatt.

I have not yet come across another story which was more unsuitable for filming purposes. The man who has written this one, can hardly be called a screen writer. The subject matter and the plot development are both rotten and puerile.

Language: (Urdu) (By Anuj): The dialogues which are silly most of the time are written in verse, thereby robbing the entire picture of even a trace of reality.

A group photo taken on the occasion of the visit of Their Excellencies the Viceroy and the Vicereine to the New Theatres' Studio, Calcutta.

RAMON NOVARRO

THE MODERN SHEIK

STEPS OUT

IN HIS PONTIAC

But you need not envy him you too can buy a similar

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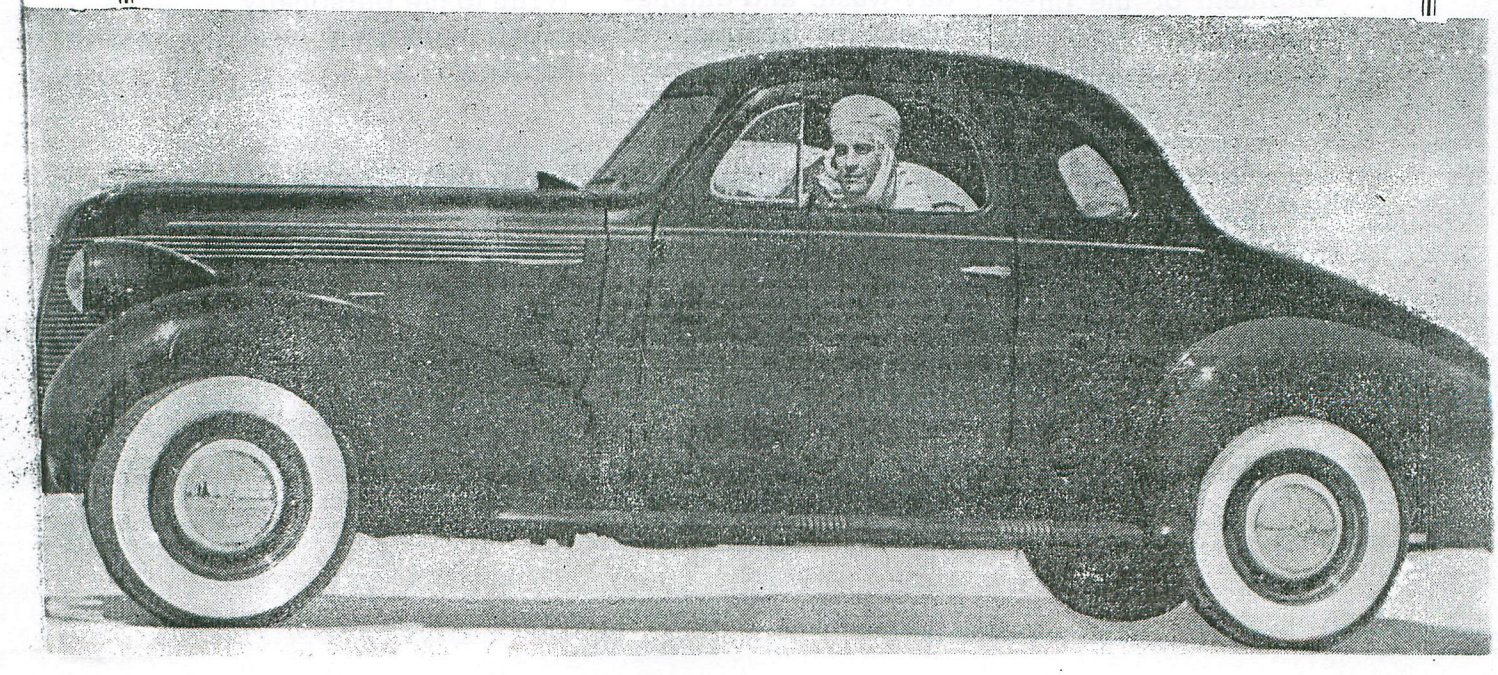
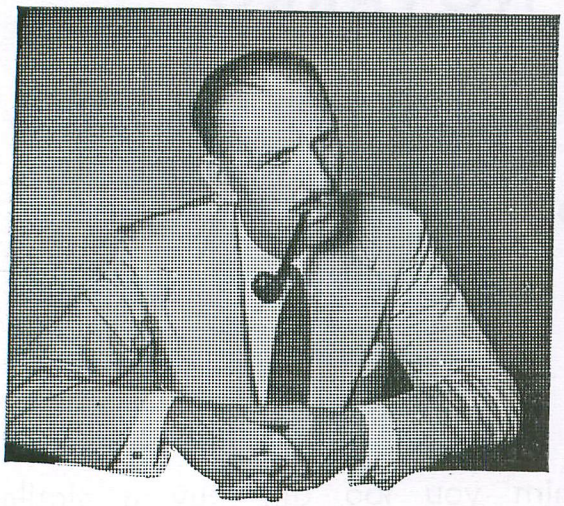
(See Ramon Novarro in "The Sheik Steps Out" a Republic Picture)





If you could see What I have seen

I have toured extensively throughout India visiting every province in the country. The waste and destruction of perishable foodstuffs that I have seen would amaze you. I have seen thousands of maunds of valuable food lying rotting on the ground. This is due to the fact of there being no refrigerated transport worthy of the name. The losses in shipment of the finest quality peaches are so great and consequently the prices offered to the growers are so low, that more than half the fruit is not worth the picking; whole crops sometimes going to waste.

The gigantic possibilities of fruit farming are perhaps illustrated by the fact that in one tiny co ner of India more than 50% of the total value of Rs. 6,00,000 worth of fruit annually go to waste. Such a state of affairs multiplied thousands of time might come near to presenting a true picture of the present day waste and emphasises the prospect of immediate prosperity with the aid of FREEZITE transportation.

Speaking on behalf of the Company with which I am associated I can say that we are out, not only to make a commercial success of our undertaking but to render a service to the community. I ask all those in authority thoroughly to investigate this matter of FREEZITE transportation of perishable foodstuffs with a view to assisting the millions of agriculturists in India to a healthier, happier and more prosperous life.

Write to me personally and I will help and advise you:

B S James

MAJOR JAMES SPEAKING ON BEHALF OF—THE DRY ICE CORPORATION OF INDIA, LTD., CADELL ROAD, DADAR, BOMBAY.

Music: (By Shanker Rao and Lalloobhai): Imagine music in the mouth of Shirin Banu and you can realize what a mess the two music directors have made of the whole affair. The background music is bad even as a noise.

Photography: (By S. L. Borker). Far from satisfactory. Some 'pam' shots are tried with a nervousness too apparent. Some of the shots were taken with a loose camera grip, giving the picture an annoying flicker.

Recording: (By Batuk Bhatt and L. J. Bhatt): This bracket of recordists seem to have taken up great pains in recording every atmospheric noise clearly, but have somehow forgotten to register the dialogues and songs clearly. The recording is too bad.

Direction: (By Balvant Bhatt): If this is what Balvant Bhatt can do he should not risk directing another picture. Not a single scene in the picture gives us even a nodding acquaintance with the art of direction.

Performances: Strange as it may sound, both the dogs and the horse have given a better performance than all the artistes put together. It may be, because, they could not be 'directed' and pursued their own native intelligence. Jayant has become too fat for the screen and most of the weight which he has collected seems to have settled on his face. Shirin Banu is just awful. Her face, figure and voice all proclaim that this Banu is no good for pictures. Her attempt to sing a song with a "Shanta Apte" dance technique is perhaps the most ridiculous apology I have had the misfortune to see on the screen. Gulab had not much to do. Sardar Akhtar played merely a complimentary role and her musical talents were not properly exploited. Jal Writer certainly has a face for the screen, but no expression or poise. He needs a little more experience.

The dance by Yvonne Harroll was not well shot. The girl looked 'sexy' on the screen, but this element was not well exploited.

Ismail and Lalloobhai were stupid.

Costumes & Settings: These have no particular school or reason.

Special Effects: Two dogs and the horse.

General Remarks: This picture is rare in as much as you will never find so much crass stupidity rolled together in so many reels in any other picture. It is boring beyond endurance.

Publicity: Big and erratic publicity launched the picture in Bombay.

Box-Office Value: If I were in the business of exhibition, I would give a picture like this a wide berth.

RECKLESS ROGUES.

Producers: **Ranjit Film Co.**

Released at: **West End Talkies.**

Date of Release: **4th Dec. 1937.**

Bombay Circuit Distributors: **Ranjit Movietone, Dadar.**

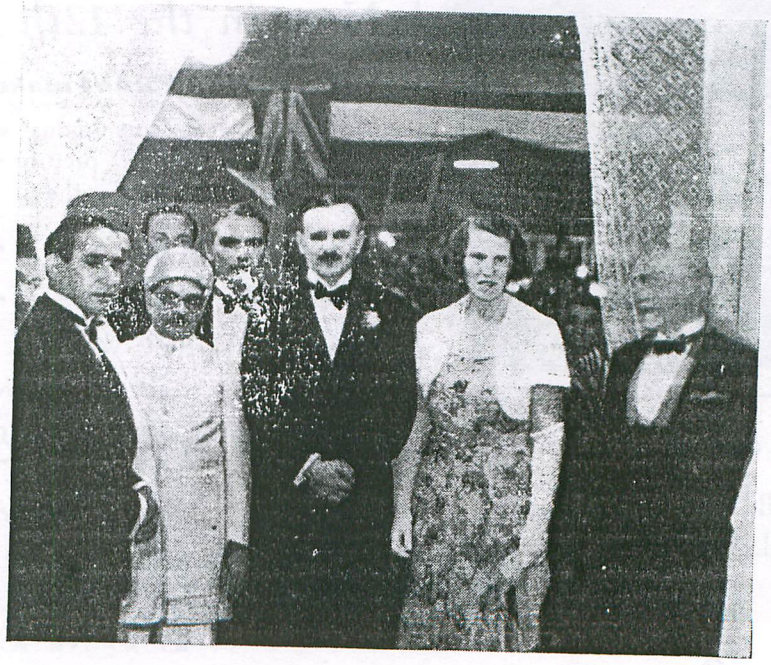
Star Value: **Madhuri.**

Other Cast: **E. Billimoria, Ishwarlal, Dixit, Ghory, Bhupatrai, Ram Apte, Khatoon & Others.**

Screen Play: No one seems to be particularly responsible for the story of this picture, which is more or less a gangster drama with an element of kidnapping and blackmail, and with plenty of slap stick situations. The whole thing is nonsense pure and simple. The scenario is very faulty throughout, making the picture boring at several places.

Lauguage: (Urdu) (By Munshi "Arzu"): There is hardly any scope for the writer, who has previously given good work in another picture. The whole affair is so slap stick that a writer like "Arzu" is wasted on a picture like this.

Music: (By Jnan Dutt): There is not a single tune in the whole picture which is attractive. All the four singers Kalyani, Vahidan, Kantilal and Shajahan just



His Excellency the Governor of Bombay and Lady Lumley at the premiere of "Kisan Kanya" at the Majestic Cinema, Bombay.

lack the voice that is necessary for good music. They attempt to sing some classic tunes, but all of them practically fail to please. Looking at their faces is a job by itself and the music coming out of their mouths does not leave a good impression. Background music is silly.

Photography: (By Sazu Naik) Is good in parts.

Recording: (By C. K. Trivedi) Quite decent.

Performances: Madhuri as Bansari, the sister of a racketeer has gone back a lot in her performance. She is just no good in this picture. The cameraman has not been kind to her and at places she looks rather bad. Her dialogues have not improved at all, on the contrary, they sound ridiculous in view of the progress that other artistes have made with their dialogues. E. Billimoria is looking definitely old and weak, especially so when he removes his coat and moves about in shirt. The half-starved look about him does not contribute to the fanciful worship of a hero. To give him hero roles in future will be a risk. Ishwarlal is quite good, but he indulges in plenty of erratic and stagy actions. Dixit has given some good work in places, but at places he is stupid. Ghory is silly. Ram Apte is tiresome. Bhupatrai is monotonous. Khatoon is no good. Her singing fails to impress.

Direction: (By Jayant Desai) If Jayant Desai stops directing future pictures we shall be much obliged. What he has done in this picture is just not direction —admitting though that there was not much to direct in the story itself. The whole affair is too slap stick and silly enough to call for the services of any good director.

Costumes: Suitable.

Settings: Couple of them are quite good, but they were not taken nicely by the director.

Special Effects: Nil.

General Remarks: It is a pity that Mr. Chandulal Shah who is credited with an unusual amount of commonsense and business acumen should indulge in producing such silly pictures from month to month and spoil the public taste in addition to trading away his own interest. It is high time that he puts a stop to the slap stick production and takes up some more serious subjects in hand. We expect this from a man of Chandulal Shah's calibre and intelligence.

Publicity: Entirely useless and not such as to draw any crowd.

Box-Office Value: As a short change programme the picture may be booked but under no circumstances by giving a minimum guarantee.

Produced by

BOMBAY TALKIES LIMITED

MALAD

Now in the 12th Triumphant Week!

"DEVIKA RANI makes Bombay Screen mad"

Is the unanimous verdict of all who saw her great picture — some once, several twice and others several times.

JEEVAN-PRABHAT

THE PICTURE WORTH SEEING SEVERAL TIMES

With a Brand New Supporting Cast:

RENUKA DEVI & KISHORE SAHU

Now Running at

MINERVA TALKIES

BOMBAY

Your Prospects for February

(By Vasant Ladoba Mhapankar)

PALMIST & ASTROLOGER, MALVAN-DEWOOVADA.

(Phonetic key applicable to Christian names:)

Mesh (Aries): Names beginning with: chu, che, cho, la, ly, lu, le, lo, aa.

Vrishabha (Taurus): ee, oo, aye, o, wa, wi, wu, bay, bo.

Mithun (Gemini): ka, ki, ku, gha, chha, kay, ko, ha.

Karka (Cancer): hi, hu, he, ho, da, di, du, de, do.

Sinha (Leo): ma, mi, mu, me, mo, ta, ti, tu, te.

Kanya (Virgo): to, pa, pi, pu, sha, ta, ha, pe, po.

Tula (Libra): ra, ri, ru, re, ro, to.

Vrischika (Scorpio): na, ne, nu, no, ya, yi, you, ni.

Dhanu (Sagittarius): ye, yo, bha, bhi, bhu, dha, pha, bhe.

Makar (Capricorn): bho, ja, ji, kha, khi, khu, khe, ga, gi.

Kumbha (Aquarius): gu, ge, go, sa, si, su, so.

Meen (Pisces):

MESH (ARIES):

General Outlook: Your ruling planet is Mars. Your most fortunate day in the week is Tuesday. Your lucky stone is the diamond, while your best colour is crimson.

This month is going to be troublesome for you, because Mars is aspecting rather badly with your Moon. You will be hard up most of the time and your health will be indifferent. You will particularly be troubled with some skin disease. In the matter of races, speculation and shares you should be very careful during the month.

The first fortnight will be a very difficult time when your creditors will worry you, but during the second one you will get slight relief, particularly from friends. On the whole the month is one to be very careful about.

For Ladies: My dear, it is rather a bad month for you from every point of view. Not only will you be suffering in health and mind, but people will go out of their way to accuse you of things. So you had better be careful.

Dates: In spite of bad times throughout the following dates will give some relief: 2, 9, 11, 15, 19, 20, 24 and 25.

VRISHABHA (TAURUS):

General Outlook: Your ruling planet is Venus and your most fortunate day is Friday, while your lucky colour is dark blue and the stone you should use is the sapphire.

Rather a good month for you. Things are going to improve quite a lot from day to day. Your troubles will start evaporating slowly. Your business will show some progress. For people dealing in cotton, silk, medicines, perfumes and stationery, this month is definitely good.

LEELA CHITNIS—GOPE & DEWASKAR in "Gentleman Daku" a Royal Release.

For Ladies: Both the girls and women are going to enjoy this month in as much as all their hopes will take concrete shape. There will be plenty of smiles and happiness in the home.

Dates: Some of the very good days are 4, 5, 11, 13, 17, 27, while 6, 7, 15, 24, 25 are moderately good.

MITHUN (GEMINI):

General Outlook: Your ruling planet is Mercury and your most fortunate day is Wednesday while your lucky colour is yellow. The stone you should use is the emerald. This month may not affect your health, but it will certainly affect your mind. You will be worried quite a lot. Up to the 12th your own health will be slightly troubled and you will be hard up after having paid all your savings to others. The outlook in general will not be so satisfactory owing to numerous misunderstandings in the home, in business, and between friends. You should particularly take care of your pockets as there is a chance of somebody relieving you of your money.

For Ladies: This month indicates plenty of mental worry in the matter of home expenses. Things will not turn out to your satisfaction and you will have to borrow money from your neighbours and carry on.

Dates: Some slightly good days are as follows: 6, 7, 12, 13, 15, 24 and 25.

KARKA (CANCER):

General Outlook: Your ruling planet is the Moon while your most fortunate day is Monday. Your lucky colour is violet and the gem you should use is the Agate.

Can you recognise her? She is Ashalata in "Jwala" a Huns Picture.

You shall somehow escape a scathing this month. During the last three and a half months, the bad times that you had spent are going to dissolve themselves into a period of hope and smiles. But still you will have to go through some difficulties as before you enjoy the full glory of day light you must go through the darkness of dawn. Still, on the whole, it is not a bad month and it holds some promise of hopes and activities.

For Ladies: This month is particularly good for the health, and all your mental worries will evaporate slowly. Pecuniary difficulties will be lessened, though in the latter half you might spend slightly extravagantly.

Dates: 4, 5, 8, 9, 15, 17, 26, 27, 28 are good days and the rest are slightly troublesome.

SINHA (LEO):

General Outlook: Your ruling planet is the Sun, and your most fortunate day is Sunday. Your lucky colour is Orange while your lucky gem is the ruby.

Very sorry to tell you that this is going to be a troublesome month for you, in as much as there is a chance of some injury through accident by fire. Your health will not be satisfactory during the month as your digestive organs will be considerably disturbed.

From a monetary view point the month is very bad. So better be on your guard. Cultivating a religious outlook might help you if you are so inclined.

For Ladies: This month is bad for you, my dears, as not only will you be worried mentally, physically and monetarily, but your own prestige will be at stake.

Dates: Some slightly hopeful days are as follows: 2, 6, 7, 10, 11, 17, 19, 20, 24, 25.

KANYA (VIRGO):

General Outlook: Your ruling planet is Mercury and your best day is Wednesday. Your lucky colour is Dark Yellow and the fortunate gem is the Sardonyx.

In this month you will spend a comparatively good time, physically, but you will be unbalanced in

mind. There will be plenty of occasions when you will feel for your actions and people will blame you for several things for which you have not been responsible.

From a monetary view point you will somehow make the two ends meet, but the only relieving point is that your friends will help you. There will be no rest or consolation for you during the month and when people insult you will get upset and do something irresponsible. Particularly in the second half of the month don't worry about travelling as some trouble is indicated during this period.

For Ladies: You should not quarrel with your husband during the month. You should somehow try to maintain a good atmosphere in the home as that will greatly help your husband. I think this is rather impossible considering the fact that you are a woman and you would not require much for a quarrel. Still try your best and I wish you every luck.

Dates: Some of the relieving dates are 4, 9, 13, 19, 20, 22 and 27.

TULA (LIBRA):

General Outlook: Your ruling planet is Venus and your fortunate day is Friday. Your lucky colour is pale blue while the fortunate gem is chrysolite.

Go and face your enemies this month and give them a challenge any way you like. They dare not touch you in any respect, but look out for your health up to the 12th as some slight trouble by way of colds and coughs is indicated. On the whole, the month is good and your monetary troubles will disappear. If you have got something in view, go ahead and don't stop.

For Ladies: Up to the 12th the time is rather full with small trifling worries but after that everything will go on all right and you will have perfect happiness in the house.

Dates: The following dates are very good: 2, 6, 7, 11, 14, 15, 16, 22, 24 and 25. The rest are moderately so.

VRISCHIKA (SCORPIO):

General Outlook: The ruling planet is Mars and your most fortunate day is Tuesday. The lucky colour is dark red and the fortunate gem you should use is the Opal.

Awake, arise and go ahead, should be your motto this month and if you follow it your friends will support you. Up to the 12th, however, some slight illness is indicated but thereafter nothing. In the first fifteen days a slight journey is suspected and if you travel you might come back successful. All that you negotiate this month will be successful and you will not experience the same disappointment which you had during the last two months. Monetarily things will start improving. So go ahead. The month promises to be good on the whole.

For Ladies: What you went through during the last two months will slowly disappear and this month will be considerably much better in mental and material happiness.

Dates: 4, 8, 9, 12, 13, 17, 18, 24, 25, 27 are good days. The other days are slightly troublesome.

DHANU (SAGITTARIUS):

General Outlook: Your ruling planet is Jupiter and your most fortunate day is Thursday. Your lucky colour is purple and your fortunate gem is Topaz.

You will be troubled this mon with family worries. Your rel tives particularly, will make he out of your home. Don't travel this month as this is a bad month for travelling. Some family quarrels are indicated. as well as sickness in the house. not to mention your visits to the Doctor.

Look after your business as it will need looking after, though there is no risk of any big loss. Plenty of expenses during the month, still you might be able to earn that money. Leave out races

If you like her this way by all means see her. Shanta Apte in "Gopal Krishna" a Prabhat Picture.

and speculation from your calculations.

For Ladies: You will have plenty of mental worry during the month and people whom you have helped in the past will turn against you and make things unpalatable. Your relatives will particularly, add to your offences.

Dates: 2, 6, 7, 11, 15, 17, 20, 27 are slightly good days. The rest are bad.

MAKAR (CAPRICORN):

General Outlook: Your ruling planet is Saturn and your fortunate day is Saturday. Your lucky colour is dark green and your fortunate gem is the Turquoise.

A very good month, my dear, friends are not only going to support you, but give you a push. Some important things will be done this month and thereby you will not only earn plenty of money but you will also get plenty of respect. Your enemies will run away from you. Your relatives will start smiling. Quite a good month. So don't worry.

For Ladies: Don't worry, you won't be left out from the lot of the men. You are going to smile this month quite a lot and you will not only keep good health but there will be perfect peace in the house.

Dates: 2, 4, 9, 13, 17, 21, 22, 23, 26, 27, 28 are very good days. The rest are not bad.

KUMBHA (AQUARIUS):

General Outlook: Your ruling planets are Saturn and Uranus. Your most fortunate day is Saturday. Your lucky colour is light green and the stone you should wear is Amethyst.

Though the month is not so bad as the previous one still it indicates slight worry during the first fifteen days. Thereafter things will improve. From a monetary view point you will somehow make the two ends meet. There will be plenty of compromise in the family, in the business and in your profits. Just when you expect a thing you might lose it.

A bit of care would not be out of place. This is a peculiar month in this respect though in certain matters it is good, while in others it holds disappointment.

For Ladies: Rather a funny month for you, as just when you expect something good around the corner, you will meet with disappointment. To be careful is the best way out.

Saigal in "Dharati Mata" a New Theatres' picture directed by Nitin Bose.

Dates: 4, 6, 7, 11, 15, 24, 25 are slightly good. The rest of the days promise a compromise and disappointment.

MEEN (PISCES):

General Outlook: Your ruling planets are Jupiter and Neptune and your fortunate day is Thursday. Your lucky colour is silvery grey, while your fortunate stone is the bloodstone.

Think, think, think, as long as you like, even till your head goes mad with it. This month is definitely bad for your health. Mental worry of all sorts will make your life miserable. You will have plenty of head aches and plenty of responsibility in your business and in the home. Everywhere you will find opposition, especially from your business associates. In the second half, particularly there will be monetary difficulties. Take particular care this month of your elder brother if you have one. He is likely to rob you of some money, and compromise your position by getting you involved in commercial enterprises which will prove to be unfortunate. The second half is bad for your wife's health. The only people who will be useful to you during this month will be your friends. They might help you with money and relieve you of financial embarrassment. For God's sake don't travel in the second fortnight as that period is very bad for travel. Your servants and employees will act funny with you and will conspire with your competitors. On the whole the month is bad and if you are foolish it will only be too bad.

For Ladies: Beware of the second half which indicates direct trouble to your health. As it is the month holds enough worries mentally. You will be a tired woman by the time you come to the end of the month.

Dates: Some slightly good days are 6, 7, 9, 13, 17, 22 and 27.

Howlers of the Month

Mr. Chandulal Shah and Miss Gohar, two partners of Ranjit Movietone are reported to have seen at a private trial "Kisan Kanya" the first colour picture of the Imperial. At the end the colour is reported to have left her face and settled on his. Success is always like that. It takes away the colour of some and makes others red with rage. They say that poor Khan Bahadur blushed and old Broacha lost the opportunity of recording the same in Cine-Colour. Oh! these are just family tragedies of colour.

* * *

Talking of Broacha, I am reminded of his latest advertising idea of using the "forbidden apple" as a bait for his first colour picture. Had Adam known the use Broacha was going to make of the incident, the blighter would not have eaten the blooming apple, Eve or no Eve.

* * *

Maya Bannerjee, Sagar star, is evidently becoming a popular hostess, the way I see Yakub's, Mehboob's and Kumar's cars being parked from day to day opposite her residence at Club Road, Byculla. It always pays rising artistes to become popular with their co-workers. It is no use hiding virtue beneath the apron of an old mother. If smiles can get smiles in return, why shouldn't a young girl smile at the world?

* * *

It is however a strange coincidence that all those cars can also be seen at young Pramilla's house off and on. Evidently Yakub, Mehboob and Kumar seem to be a friendly sort and believe seriously in their social obligations. What I can't understand is all of them going together. Anyway it is a good spirit of fellowship and must be encouraged. By the way, why not take old Chaturbhuj Doshi along someday. He must be feeling rather lonely.

* * *

Hafisji seems to be fond of the name 'Ratan' rather than of the person. He has gone out and brought in another Ratan whom the Delhi papers call the "Chhoti Ratan". As a woman Chhoti Ratan may be alright but how long will it take her to come within striking distance of the Big Ratan, the artiste?

* * *

Between the two Ratans, poor Hafisji is certainly going to have plenty of excitement. I, for one, would not be in that position and as a close friend I wish Hafisji every luck. The man who should worry is the old Khan Bahadur and not you and me.

* * *

Old Chowdhary—once of Imperial but now almost forgotten—is trying to stage a come-back by going to Poona to direct a picture for Saraswati. Who said that Rose was not going with him? Of course, she is going, probably in advance. Don't be silly, I am worried about Dada Torney one of the few friends I really respect.

* * *

Rumours say that "Film City" will be shifted to the Ajanta studios in Parel. What a change over? Are they also taking Atorthy there?

* * *

By the way, Atorthy is seriously thinking of changing the title of his picture "The Educated Fool". Is it because people have spotted him so soon? Why not change it to "The Uneducated Fool"? Indeed, why not? It is all the same as long as the hero is a fool.

* * *

Ex-director Nana Sarpotdar's "Guest House" in Poona threatens to become a 'duelling' ground for angry lovers if what we heard of a recent incident is true.

It seems that hardly a fortnight back two love sick swains (one a producer and the other an actor) fired by their intensity of common love for a screen fire fly, who has now thrown herself into the embrace of a third man, came to grief. Following the natural evolution from words to blows, the bottles, always a handy accessory, were soon flying about in the air bumping against swollen heads and breaking them open.

The row at last ended because people suspect that old Nana Sarpotdar gave his own ideas of love and love-making. I am sure that the very impotence of Nana's theories must have stopped the combatants in utter disgust for Nana's orthodox views.

The humour, however, is in the news that the prize bird of the 'duel' was snug in the arms of

someone else in Bombay. Aren't we living in romantic times?

* * *

"Baburao Patel runs amok" writes D. C. Shah in "Sunday Standard" in pushing up the claims of our girls to 'stardom'. What about the others who run after him?

* * *

Waxing eloquent old Shah (of course, D. C. not Chandulal Shah) says that he has never come across a more unchivalrous attack. Chivalry and Shah! What a bathos of ideas! For a man who looks more like a caricature than otherwise, chivalry must be an annoyingly new thrill. Let him actually meet some of our girls and if he doesn't put his tail in and cry off, I'll eat my hat.

* * *

In writing "India Has No Stars" if Baburao Patel (according to D. C. Shah in "Sunday Standard") has libelled the ladies of the Indian filmdom, then D. C. Shah who has broadcast the libel to the world and in saving has killed the 'beauties' is more guilty. Who is the greater iconoclast?

* * *

The men who didn't read Shah's flank attack on Sunday was Chandulal Shah and Chaturbhuj Doshi. They had probably no need to.

* * *

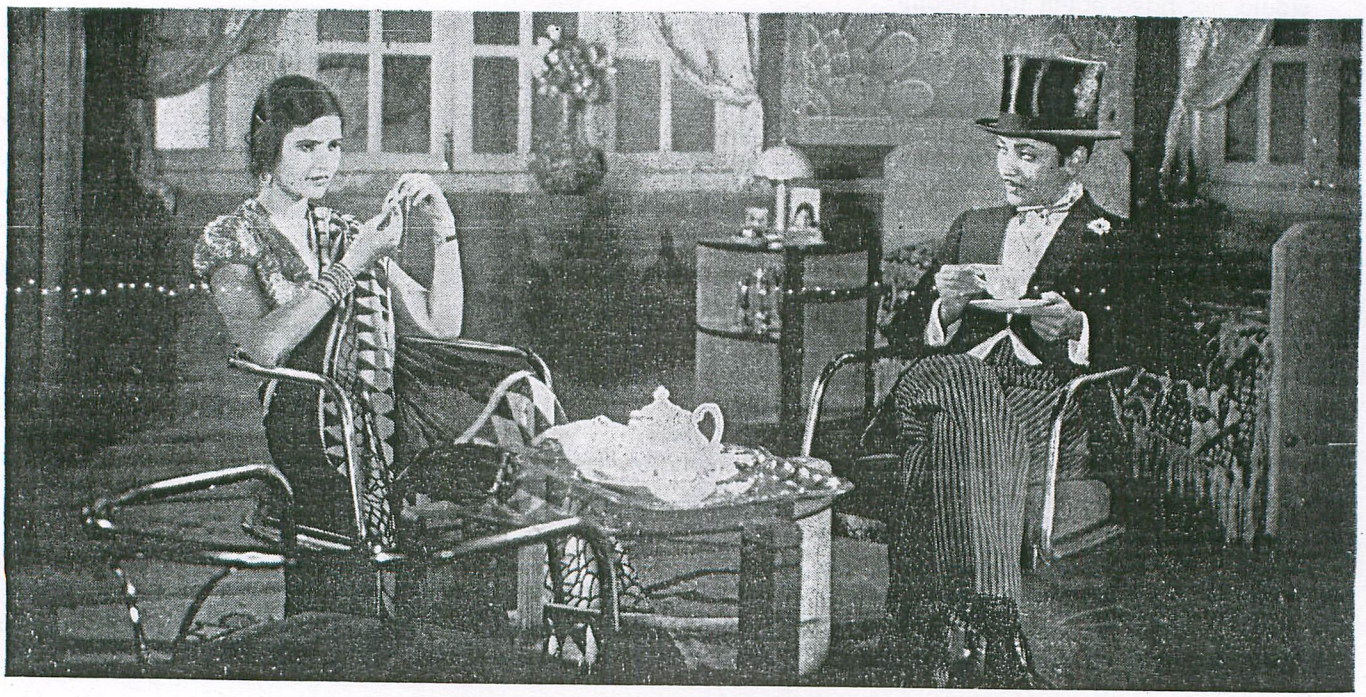
The infection of condemning Baburao Patel for his attack on the fair 'innocents' is spreading and the second important man to catch it is "Chandul" of "Janmabhoomi" a popular Gujrathi daily. Unless some of the producers read the invectives in their own native language, how can they be consoled! I suggest their starting a Kathiawar daily with its peculiar dialect profuse with choice words that give an extra kick. "Chandul" calls Baburao Patel the "Allauddin Afgan" of the film industry who has pulled down the "temple of stars". Beware of this "Afgan", he might carry some of the precious 'idols' away with him to grace his own 'harem'. By the way, did I forget to tell you that this "Alauddin Afgan" of our film industry keeps a small 'harem'?

* * *

With a thundering bang that frightened Bombay, "Kisan Kanya" India's 1st colour talkie opened at the Majestic in the presence of His Excellency the Governor of Bombay and Lady Lumley. The absentees were: Sulochana, Ratan, Hafisji, Pramilla, Chaturbhuj Doshi, Madhuri, D. Billimoria and Nanubhai De ..i. The rest of the world was there.

* * *

Here are Some Impressions of the world premiere of "Kisan Kanya" caught by our humorist: Don't take them seriously:



KOKILA & LEELA CHITNIS In "Gentleman Daku" a Royal Release.

A Poem of Art and Philosophy—

Which Gives New Tone to Your Soul—

And a New Purpose to Your Life!

Director : **Debaki Bose**

Immortalizes the romantic message of Poet Vidyapati on the Celluloid in a pathetic picture that vibrates every heart string

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BANKE SEPAHI

A delightful Cocktail of Tarzanish, King Kongish and
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Directed by: R. N. VAIDYA (of Wadia fame)

Featuring: Manchi & Shahjahan ("Hunterwali" fame)
Baburao, Bulbule & Sampson ("Mastana Mashuk" fame)
and a galaxy of other stars.

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1. Sabita Devi profusely congratulating Padma Devi and looking with a cock-eye at Baburao Patel. Baburao Patel looking blank as if incapable of understanding the 'gesture'.

2. With his right arm in the sling Chimanlal Desai could not go near the Governor. How could he shake hands?

3. Yusuf Fazalbhoy coming late, during the interval, with the air of Chandrarao More who refused allegiance to Shivaji. But unfortunately the Governor was busy talking with Sir Prabhashankar Pattani.

4. Mr. Polishwalla not looking pleased with himself, perhaps lost in the thoughts of what he had left behind at Delhi. The crowds seemed to fail to cheer him.

5. Two minutes, before the Governor's arrival, Khan Bahadur Ardeshar Irani was found missing. Rustom Broacha ultimately discovered him 'talking' to his collar stud. The old man is not so much used to the stiff collar.

6. The other partner Abdulally talking about the street publicity and wondering whether the Governor had seen the new eight-sheet poster.

7. Russi Broacha wondering what the Governor would think with so many ill dressed producers about. Did he remember the old proverb: "Name your friends and I shall tell you what you are."

8. Kevalchand (Kapurchand's junior edition) was perhaps for the first time in a suit. The "Lalimli rug" which he wore seemed to add weight to his personality.

9. Kapurchand wiping a tear at the 'unexpected' success of "Kisan Kanya" and looking daggers at Ebrahim of All India Talkies Distributors.

10. Cassamally of All India Talkies being hidden in his big Rolls Royce. When the Rolls came in, people wondered why it was empty. They were disappointed when Cassamally quietly

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stepped out of it. "Where the deuce was he?" was the general remark. A miracle man, this Cassamally!

* * *

11. Chunibhai Desai telling people that "Kisan Kanya" was his picture. Ultimately people believed him, as they were anxious to see the picture.

12. Behram Murzban putting his hand in the trouser pocket fearing perhaps that if the Governor saw it, he would shake hands and say: "Hullo Behram, old man, where were you so many days?"

13. Sir Pheroze Sethna looking anxious with the burden of the whole show. By now he knows the Indian producers pretty well.

14. Simon Parreira (Evening News) and Clara Mendonca (Times of India) that bracket of journalists belonging to the same 'stable' for the 'first time' sitting together missed "Kisan Kanya" and were heard talking of "Vidyapati". Till the last they didn't seem to discover that they were not at the Roxy.

15. The Associated Press Madrasi representative explaining the story to his wife in Tamil interfered with the sound recording of "Kisan Kanya". Baburao Pai, who was sitting very near, kept all the time guessing as to what language the picture was produced in.

16. Sabita's mummy (Mrs. Gaspar, I think her name is) looked wild with rage because she had to step out on the Girgaon Road to find her daughter's car, all the time wondering what the devil "Chiman" and "Chuni" (her pet names for Seth Chimanlal and Seth Chunilal) were doing.

17. Mr. Baburao Patel, our Editor, looked lonely as he was the only film journalist invited. He looked half-frightened all alone in the midst of a large number of wild and primitive looking producers.

18. Rai Saheb Chuni Lall was conspicuous by his absence. With the Governor coming he probably thought that no one would notice him.

19. Another distinguished absentee was "moulana" Babuseth Mamooji. The publicity had frightened him away to Kathor. The sight of the crowds would have perhaps put him into bed for months. By the way, what is Barua doing about "Rajat Jayanti"?

20. Mr. Baburao Pai moved about with a nonchalance that suggested an intimacy with several similar functions. Right, he had the Viceroy to see "Tukaram".

21. Chandulal Shah counting (mentally) the full pages of papers 'wasted' for the publicity of "Kisan Kanya". He couldn't see the huge crowds that were drawn to the theatre.

22. Someone suggested, (I suspect D. K. Parker our publisher) presenting some copies of "filmindia" to His Excellency, but when the 'stars' and producers stood up and it looked like a threat of a walk-out, the idea was dropped.

23. "These people are mad" said those who didn't get the tickets.

24. Police Commissioner Smith thought the occasion to be a picnic for taking amateur snaps. He had come with a camera to "shoot" and not with a revolver to maintain law and order.

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